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UNIVERSITY OF ALBERTA

LEARNING TO TEACH IN ELEMENTARY PHYSICAL EDUCATION: The hidden curriculum

By

T. F. Hopper

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE

OF MASTERS OF ARTS

DEPARTMENT OF PHYSICAL EDUCATION AND SPORT STUDIES

EDMONTON, ALBERTA

FALL, 1993

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ISBN 0-315-88400-2

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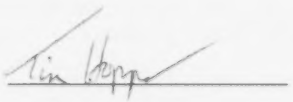

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled LEARNING TO TEACH IN ELEMENTARY PHYSICAL EDUCATION: THE HIDDEN CURRICULUM SUBMITTED by TIM HOPPER in partial fulfilment of the requirements for the degree of MASTERS OF ARTS.

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ABSTRACT

The purpose of this study was to examine the hidden curriculum in the teaching of physical education. It was proposed that the more aware teachers are of the hidden curriculum the more effective they would be in teaching physical education leading to an active lifestyle for pupils. The study investigated whether three classes of generalist student teachers engaged in the same physical education teacher education (PETE) course at different times, developed a growing perception of the hidden curriculum in physical education lessons. One of the PETE courses was studied using ethnography to interpret how the educational milieux of the university affected teacher development. The PETE course centred on the content needed for teaching creative dance to children from four to twelve years of age.

Drawing upon intellectual writings on the concept of the hidden curriculum a model for interaction of explicit, null and implicit aspects of an educational setting was developed. Using this model and defining the hidden curriculum as resulting from the secondary consequences of a teacher's actions and the secondary effect of the school's physical and system structure, a hidden curriculum questionnaire to measure students' perceptions of physical education (POPE) scenarios was developed. This questionnaire indicated that the PETE students showed a significant shift in their sense of the hidden curriculum as a result of the influence from the course and the lecturer. In addition, an intrinsic desire to take the course seemed to have a significant effect on PETE students' perceptions of the hidden curriculum.

The ethnographic research process involving participant observation and interviews produced cultural themes as follows: types of students, nature of childhood, pedagogically centred events, teaching development, implicit interpretations of course events, meaning attribution to grade, learning content and time to reflect. These themes seemed to inter-link themselves in the model of the functional curriculum displaying their relationship to the hidden curriculum and learning. The findings suggest that this learning was not always channelled towards producing effective teachers.

In conclusion, the study recommended a need for experientially shared understanding of teaching for a greater understanding of a pedagogy for active lifestyles in different contexts.

ACKNOWLEDGEMENTS

Several people have helped greatly with this study. I wish to thank my committee of Dr. Linda Thompson (Chairman), Dr. Larry Beauchamp, Dr. Mike Gillespie and Dr. Pat Rafferty, who guided me in their different areas of expertise.

Sally Carline for being such an approachable, pedagogically professional teacher with children and with student teachers. And as such allowing me to experience her lessons.

Most grateful to Sally Carline and Linda Thompson for such stimulating, open discussion into the teaching of physical education. And to both of them for their time and efforts in shaping my draft ideas, and proof reading my final manuscript.

Finally to the PETE students who allowed me into their course and gave me insights into their reflections on the teacher education process.

FOREWORD

The motives behind this thesis arose from a commitment to physical education as a vital element in a young person's growth and development, and a personal dissatisfaction in the diverse conception of what is required to be an effective physical educator.

The growing perception of people in the consumer driven society of the western cultures seems to be that physical educators are the same as health promoters concerned with adult health promotion. As such, their role is to get people active in their essentially sedentary lifestyles. Though I feel physical educators and health promoters are a part of the same professional field, their roles need to be clearly defined and pursued with a coherent justification linked to the population they serve. In the worst cases this educational role or health promotion role can be reduced to a physical trainer with an army-based form of instruction allied to the early days of physical education in schools (Williams, 1988). On a more radical perspective Ellis (1988) sees the physical education profession growing more along the lines of the medical fraternity's transformation from the 'leach using butchers' at the turn of the century, to the highly respected professional body of modern society. According to Ellis the physical educator's main role is linked with preventative medicine. In this case the profession is justified in schools solely on the basis of the health benefits of physical activity. These relate to an improvement in a person's physical and mental well-being, or rather in the reduction of the risk of disease that active lifestyles can produce for an individual (Fox, 1991).

This perspective for the physical education field, though allied to improvement and enhancement of the profession, is based on a mechanistic view of physical activity that tends to treat the individual as a commodity to be made healthy. In the worst cases of modern free market enterprise, this health or rather fitness goal is sold as a product not as a way of life (Massengale, 1987). The achievement of this product is communicated as a self righteous belief in longevity through exercising and self denial. But, as Burt (1987) succinctly argues:

> ..when you go down the list of pleasures known to or available to most people and one by one attach a risk to each and thereafter offer a

> strategy whereby behaviour can be changed to avoid that risk, it is tantamount to saying that pleasure and health are necessarily at odds to each other. (p. 166)

The physical education profession needs to display a clear, coherent philosophy and rationale for physical education (including physical health) which is fundamentally linked to the process of education (Murdoch, 1987); an education that enables people to perceive more of the physical challenges of the world and its possibilities to enrich their lives. If we stay bolted to the scientific health perspective as the total justification of physical education, and "blinkered" to the educational needs of our clients within the school structure, then physical education will become an educational frill in the school system with it's role seen as purely making people physically active rather than making them physically able to experience the world. With this scenario the health industry, driven by market forces, will evolve as the only expert voice for physical and mental well-being. In time this health industry will absorb the professional status of the physical education field. To those that may be losing the battle for physical education in schools (through less curriculum time, low status of the subject and reduction in specialist staff) this latter prophecy may not seem too bad. I would ask them to reexamine their professional beliefs in relation to quality physical activity being accessible to all of society. Then there are those firmly in the health body profession who are apathetic towards the holistic goals of physical education (probably based on their own indifferent experiences of school based physical education), and who see the subject as currently ineffective in a preventative medicine role. I ask them to reconsider their perspective based on the accessibility of their product to all of society.

It is important for the physical education field to realise the importance of elementary physical education in providing the base for people's perceptions and understanding of the physical realm. The role of movement education (the emphasis of elementary physical education) can be significant when it is planned with a committed insight into developing human beings and their physical activity potential. The committed insight is gained from experience with children, and developed from an understanding of the discipline knowledge essential to the field. As such,

movement education contributes more than health benefits, it can realise the pedagogical tactfulness and pedagogical thoughtfulness that is sympathetic and responsive to the child's needs and limitless potential (van Manen, 1991). With the professionally developed physical education base that is pedagogically in tune with nurturing the person from child to adult, I propose that the citizen of modern society would be better equipped to create the cogitative demand that can shape a physically, emotionally and socially healthy society.

The physical education field has identified the need to rationalize its importance by unifying the professional body and contributing disciplines. This unification is needed in relation to the delivery of bodily kinaesthetic knowledge and expertise to the public, to give credibility to the role this knowledge and expertise plays in people's lives. Corbin (1993) has highlighted this and clarified the need for a clear professional status for practitioners in the physical education field. He states that;

> A sound foundation only sets the stage for delivery of programs to clients, or learners, based on the unique needs and interests of those to be served. Thus, in addition to being well-founded in the discipline, professionals must understand learners/clients, be knowledgeable of programs, be well-founded in the methods of delivering programs designed to meet the needs of learners/clients, and be capable of evaluating the effectiveness of their professional programs and methods. (p. 86)

The deliverer of these physical education services is defined by Corbin as a quality practitioner. Without this evolution Corbin implies that at best the deliverer of the physical education services is a technician.

With these perspectives in mind, and reflecting as a physical educator with children, I am concerned about the level of importance attributed to the contribution of elementary physical education to a person's active life. The question raised in my mind is whether the elementary physical educator is actually given the guidance to aspire to this professional status, or are they led to the role of technician? Surely, the physical education field needs quality practitioners in elementary schools, practitioners who give individuals an experience in physical education that lays the

base for a physically active lifestyle.

This thesis will therefore contribute to increasing awareness of what is needed to assist elementary physical educators become quality practitioners. The research looks at the education of student teachers for physical education in one PETE course, in an attempt to interpret how the student teacher develops an understanding of education in physical movement. The nature of the research involves a combination of qualitative and quantitative methods that interpret explicit content elements of the teacher education course, and the implicit learning that is formulated within an institution and an instructional setting (Dodds, 1983; Eisner, 1985; Gordon, 1982). The implicit learning may positively, or negatively affect the growth of an effective physical educator, but in its many forms is a major determinant of what the future practitioner perceives. This implicit learning may be directly associated with the influence of the course or result from the pervasive effects of the teacher education system.

To give a clearer focus, a quality practitioner is more specifically defined as a teacher who develops the experiences of a pupil to enable them to perceive, and appreciate as pleasurable through doing, the possibilities of the physical realm, so that in time they can realize their own satisfying active life. This development occurs through the pupil's own cognitive, affective, social and psychomotor development. As Fox (1991) states;

> A cognitive-developmental perspective.....bases curricular decisions on the increasing sophistication of maturing youngsters as they develop awareness, feelings, and decision-making abilities regarding physical activity involvement and health. (p. 35)

In essence, the physical educator enables the child to become bodily aware, bodily able and eventually physically fulfilled as part of their right to a quality life.

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CHAPTER ONE

Introduction

Hidden Curriculum Theory

In physical education teacher education (PETE) there has been a growing concern about competency based teacher education (Horton, 1983). Often, factors such as financial restraints have led to limited programme materials, or the offering of content related to those features of teaching that can most easily be measured for the sake of accountability. As a result, the PETE programme does not always reflect the complexity of the teaching situation. Little account is taken of the cultural backgrounds of the educators or the students (Earls, 1984), or of the effect the teaching programme has on the pre-service teacher education students' commonsense knowledge concerning the teaching of physical education (Dodds, 1985; Lortie, 1975). This has led to an increasing interest in the study of the effect of the PETE programme on the pre-service students, and the development of education programmes that encourage a reflective and more effective approach to teaching (Dodds, 1985; Gitlin, 1982; Sparkes, 1993).

This effective approach to teaching in physical education raises the central interest of this thesis to discuss how the process of physical education enables an active lifestyle for people in society. Difficulty arises with connecting events from a physical education lesson to the aim or rather theme active lifestyles, especially as the two words "active" and "lifestyle" do not hold a consistent identity separately let alone together. What do I mean by this? Well, active lifestyle as a theme has a meaning that is temporally, contextually and personally generated for each individual throughout a lifetime. "Active" is characterised by energetic work, motion, etc. Here work implies labour, an exertion or effort directed to produce or accomplish something. "Lifestyle" is concerned with a typical way of living, reflecting a person's attitude and preferences. Therefore "active lifestyle" implies an energetic, exertion to accomplish something as a preference in the way a person lives their life. As such this depersonalised meaning to "active lifestyle" does not lend itself to easy

assessment, and as a general definition does not sound too attractive.

Based on a medical understanding of the human body, physical activity in life implies a healthy existence due to an active lifestyle being connected to producing mental and physical well-being and to the reduction of the risk of disease (Fox, 1991). This rationale seems to give a scientific justification for physical education connected to the definition outlined above, but it is meaningless in relation to the phenomenological quality (lived experience) that engaging in physical pursuits has for each person. By saying phenomenological I wish to imply the importance of how the person experiences events, and comes to know those experiences. In addition, I wish to imply that the nature of quality changes, and evolves temporally over the life of a person, and contextually in relation to what is available and accessible to a person. It is a quality that is both functionally and expressively determined in relation to the perceptions of the needs and aesthetic desires of the person. This perception is guided by each person's way of knowing the world within which they exist. This way of knowing is constituted from generic roots, then through family and cultural life, and focused and reconstituted through the individual's education.

The curriculum of the PETE programme, as the preparation for many "individual's education", should be examined beyond its explicit intentions in order to determine its effect on pre-service teachers in their future acts as physical educators. There is a growing interest among teacher educators to understand what pre-service students gain from their PETE programme, especially as there is little information beyond short teaching practicums to examine the professional development of student teachers in the school environment. It has been suggested that the study of the hidden curriculum will provide illumination as to what is learned in teacher education beyond surface intentions in physical education (Bain, 1984; Dodds, 1983, 1985), and in education generally (Giroux, 1981; Kanpol, 1981).

The concept of the hidden curriculum has been used widely throughout the teaching culture since its inception by Jackson (1968). The use of the term has led to a certain degree of confusion regarding its form (Apple, 1971, 1979, 1982; Bowles & Gintis, 1976; Chang, 1986; Gordon, 1982; Marten, 1976), mystique and suspicion

as to its pervasive effects (Giroux, 1980, 1981; Young, 1971), and dissatisfaction as to its scholarly reporting (Chang, 1986; Gordon, 1982; Vallance, 1980). Generally, the study of the hidden curriculum has been a useful medium for describing and making a critique of the reality of educational practice (Apple, 1979; Giroux, 1981; Jackson, 1968; Vallance, 1980; Woods, 1985).

This study will look at the hidden curriculum as an aspect of the more global functional curriculum of lived lesson experiences that embodies all the learning in an educational setting (Dodds, 1983). In addition, a conception of the phenomenon has been developed from latent terms (Marten, 1976), to a practical definition that allows a rational response by the practitioner in relation to an awareness of the possible effects of the hidden curriculum, and the realization of responsibility for action in relation to it (Gordon, 1982). Therefore in this study the education establishment's hidden curriculum is made up of the potential learning outcomes that derive from two different sources:

(1) the secondary consequences of the institutional staff's actions:

(2) the secondary consequences of the institution's physical environment and structural system.

The Questions to be Examined in the Study

The following questions have been identified for the purpose of this study:

1. What aspects of the functional curriculum of one PETE course are perceived to develop the student toward becoming an effective physical educator?

2. What aspects of the functional curriculum of a PETE course are implicit and hidden?

3. What are the changes in student interpretation of a teaching situation, in relation to what they conceive about effective teaching in physical education, over the temporal period of one PETE creative dance course?

4. Do student experiences in physical education prior to the teacher

education course affect their perceptions about effective teaching of physical education?

Questions (3) and (4) will attempt to test the following theory;

The higher the physical educator's awareness and capacity to react to the potential affects of the hidden curriculum of an instructional setting the more effective they will be in the act of teaching physical activities.

The following hypotheses will be tested:

1. Changes in student perceptions of effective physical education decisions over the temporal period of the teacher education course, as indicated in the perceptions of physical education (POPE) questionnaire, will reflect an advancement towards a pedagogy that encourages an active lifestyle.

2. There will be a significant difference in perceptions of effective physical education decisions in relation to the student teacher's background in physical education.

3. There will be significant change in perceptions of effective physical education decisions in relation to background experiences in physical education, as a result of exposure to the teacher education dance course.

The POPE questionnaire study was limited to the following independent and dependent variables:

Independent Variables

i) Functional curriculum of the teacher education dance course (Studied using ethnographic methodology)

ii) a) Student Demographic information.
b) Student Background information in physical education.

Dependent Variable

i) Interpretive responses made in relation to priority decisions in physical education and possible teaching scenarios posed for a physical educator at an elementary school.

Research Tools

There is a growing awareness of the need for a qualitative understanding of what it means to be a teacher and a pupil in school physical education (Bain, 1990; Evans & Davies, 1986; Locke, 1989; Siedentop, 1989). Quantitative research has provided the basis for many pedagogical improvements. For example, areas such as sport psychology, physiology, motor performance, and growth and development have provided quantitative data relating to variables that improve learning, performance, fitness, and enjoyment in physical activities. But, this quantitative study of physical education has been referred to as generally mechanistic (Locke, 1989), relying on the "unstated criteria adopted by the researcher" (Evans & Davies, 1986, p. 23). As such it has been criticised for not relating to the reality of teaching in modern society. There is a need for a "naturalistic-ecological perspective to the study of physical education which views human actions as strongly influenced by the cultural setting, and human behaviour as inexplicable without contextual meanings" (McMillan & Schumacher, 1984, p. 308). This perspective refers to a qualitative approach to understand the essences that make events have meaning to people. Therefore to understand a culture the researcher needs to understand the individuals involved and their multiple realities. The individuals within a culture, paraphrasing Geertz (Sparkes, 1993);

> are suspended in webs of significance that they have spun and the interpretive task is to search for the meanings they have constructed. (p. 29)

As such the interpretivist researcher tries to;

> focus upon the interests and purposes of people and on their intentional and meaningful behaviour. Then, by attempting to construe the world from the participant's point of view, they try to understand and explain how they construct and continue to construct social reality in relation to these interests. (p. 34)

This process can afford an insight into the hidden curriculum for at least a partial understanding of the reality of physical education (Bain, 1990; Evans & Davies, 1986;

Kirk, 1988). A qualitative means of investigation is therefore seen as the main method to research the hidden curriculum (Bain, 1985b).

However it appears that the teacher preparation programmes in physical education could benefit from the information gathered from both quantitative and qualitative perspectives in order to understand how to encourage the development of effective physical education teachers (Dodds, 1985; Dodds & Placek, 1988). The use of different types of data gathered through quantitative and qualitative methodologies can facilitate an increased understanding of the hidden (unrealised) learning (Evans & Davies, 1986; Locke, 1989). To increase the understanding of the culture of the PETE course the process referred to as triangulation[1] was used. The study of the hidden curriculum in teacher preparation programmes in physical education can benefit from such an approach in order to reflect the holistic nature of what is experienced.

The research model in Figure 1 highlights the main sources of information accessed in the PETE course examined over three concurrent terms. Summarised below is an explanation of each source of influence on the student teachers, and how that source was researched:

(1) **Course influence.** The content and the way the teacher communicated it to the students. Researched using participant observation. The darker arrow shows the significance of the course as the independent variable being researched.

(2) **Perceptions on physical education**. Measured on the predefined hidden curriculum (POPE) questionnaire. An objective measure of change in student perspective in regard to an effective physical educator's decision.

(3) **Interviewed comments.** Semi-structured interviews, in relation to participant observation findings, to interpret the students' understanding of course content, relationship to the lecturer and impression of the

[1] See Mathison (1988) for discussion on the use of triangulation as a means of examining different data sources to understand a phenomenon.

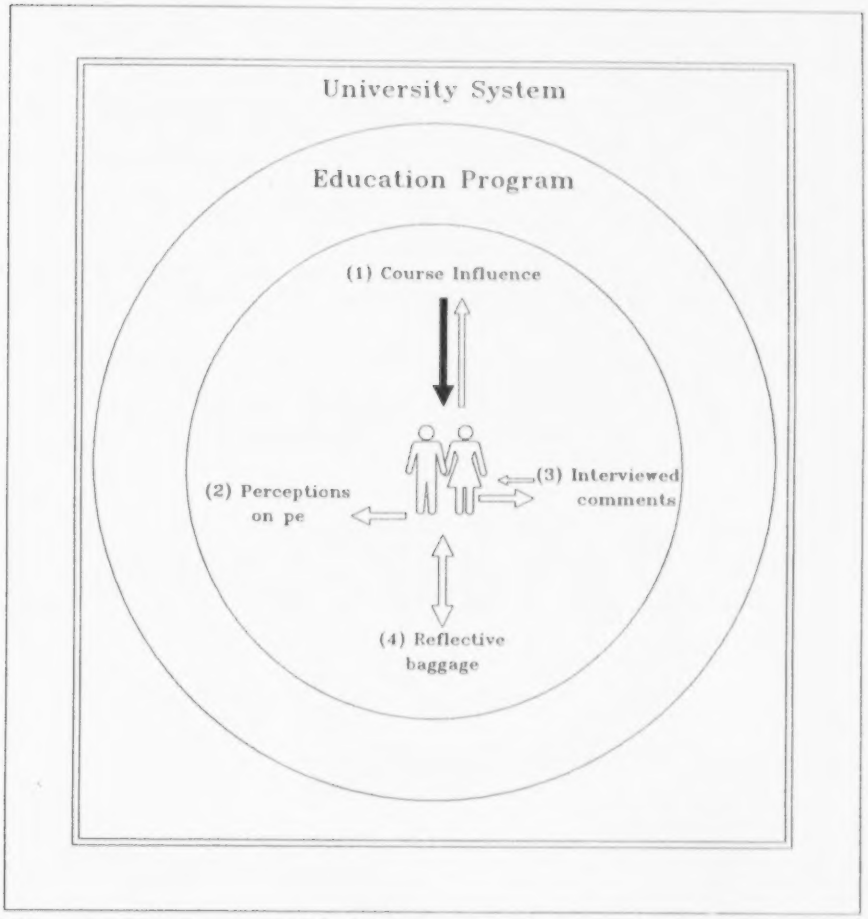

Figure 1 The Research Model Structure.

broader education programme within the university system.

(4) **Reflective baggage.** This refers to what the students bring to the course in relation to their own personal agendas. This includes prior experiences in physical education, influence of family and friends, other commitments and future intentions. This information is generally accessed using the demographic information and background in physical education questionnaire, and more specifically in semi-structured interviews.

Intentions of the PETE Creative Dance Course within the University System

These intentions have generally been taken from the course lecturer. The intentions of the course is for the PETE students to gain an understanding, enjoyment and appreciation for the necessity of dance for themselves, and for children. By seeing the benefit of dance for themselves as moving beings they should see the need for dance education for children. By realising what they may not have appreciated in the physical realm before taking creative dance, the students should realise the educational value of creative dance in the life of the child.

More specifically the student, by going through the course, should be able to break down the material content of creative dance so that they can teach it. They should be able to analyze an individual's and a group performance to then effectively challenge each individual to develop their performance.

The PETE course's aim is to teach the planning and teaching of Creative Dance for Young Children. The Spring and Winter course have content focused on the five to twelve year old child, whereas the Fall course had content primarily for the four to eight year old. The conceptual understanding taught is essentially the same with the only differences relating to the complexity of tasks. With the courses for the older age range, tasks are more elaborate in relation to the children being able to meet more challenges in the cognitive, affective, social and psychomotor learning domains. In the Fall course, there was a greater emphasis on observational skills of the teacher to realise what is needed to challenge the forming young mind and body of the child. Though these observational skills are developed in the Spring and Winter courses there is a shift of emphasis in these courses on the child being challenged to become a spectator, creator and performer. This emphasis is in anticipation of the child, in the older age range, becoming more aware of their environment and being able to gain a lot from watching and understanding others perform, be it in school or in the community.

By observing the lecturer teach, the researcher obtained an additional implicit focus to lessons. This focus encouraged the PETE students to realise what it was like to be a child and a teacher in a physical education lesson. The lecturer often

referred to this realization as the "big picture" of comprehending what was needed for an effective physical or movement education for the naive, young, developing child. Through the student's being practically taught creative dance; each dance being systematically analyzed in relation to how it was taught; the lecturer sharing a story of her reflective experiences with children she had taught or when she had been taught, the "big picture" was perceived by the PETE students to different degrees.

The Teacher Education Programme

Most of the students in the course had the intention of becoming an elementary school teacher. There were possible exceptions such as a mature student just taking the course for interest and exercise, an art student taking the course as a part of her expressive arts focus in an art degree, and a secondary education student taking the course because it was recommended to her by friends. The rest of the students intended to become generalist elementary school teachers.

The students in the elementary education programme had selected a major focus to their generalist teacher preparation which was in movement or early childhood. The creative dance course was selected from a choice of gymnastics for children, games for children, movement education and creative dance. These courses are all senior level courses in the university system. As such they required a pre-requisite of a movement course at an introductory level. Some of the students may have had the creative dance course lecturer in this introductory course. Due to the desire to fill the course, and/or difficulties the student had in time tabling courses, some students may have been in the course without the pre-requisite.

The University System

Generally the education programme followed a format similar to most programmes in the university that led to a bachelor degree. That is, the student was engaged in a four year programme where they completed a certain amount of credits from courses, eventually leading to a degree. Every programme in the university has

a list of compulsory courses and electives. Depending on the route the student takes in their degree programme, the compulsory courses for the coming years would be decided. All courses in the university are graded on a nine point scale not a stanine or standard distribution. Courses are graded on a curved scale (norm-referenced) or a lecturer marked scale (criterion-referenced). It is unclear how it is decided which way the courses are graded but it seemed to be large numbered courses (fifty or more) that were always curved. The lecturer marked courses were standardised by the lecturer maintaining consistency. A check was made on this consistency by the grade point average (GPA) for the class being compared to other courses in the programme, and previous GPAs for the course. GPAs that were too high compared to the university average, had to be justified by the lecturer. In education and within many other programmes across the university a quota system was in operation. A student has to obtain a certain GPA for their years courses to be permitted to progress to the next year. In the elementary education programme this quota came after the first two years. It was unclear to the students what the GPA was, they just knew that if they got grades of five or below they should be worried. Students who had got past the quota were concerned about their grade in relation to the impression it would give on job or further education applications.

The education programme, like many other programmes across university, seemed to follow a trend of a liberal education for the student in the first two years, followed by a more specialised focus to their courses in their final two years as the student realised their career vocation. In education this liberal education seems to be translated into a broad study of the development of education, advanced (beyond grade twelve) content courses in school subject areas, research in education and society, a few practical teaching courses if permitted and space in the course, and an observational practicum in different grade level schools. In the final two years the teacher education student had more practical teaching methodology and planning courses, hands on practical experience in schools and a few optional electives.

Limitations of the Study

The essence of research is to discover the best form of truth concerning the phenomenon being researched. As with any form of interpretive research, the findings are based on what the researcher perceives. As such, the researcher's desires, hopes, aspirations and biases will colour the findings. The basis of truth or trustworthiness within the interpretive inquiry is therefore social agreement. Truth becomes a matter of coherence. As Sparkes (1993) states:

> Therefore, within a coherence theory of truth a proposition is judged to be true if it coheres (is connected and consistent) with other propositions in a scheme or network that is in operation at a particular time, thus making coherence a matter of internal relations as opposed to the degree of correspondence with some external reality. (p. 35)

To reduce this form of limitation Harris (1983) outlines that good interpretative research must have;

> shared understandings.....include researcher's insights about details of the culture that are not well articulated by the members of the group; and it must include theoretical generalizations that go beyond the particular details of the culture to link the study to relevant portions of other research. (p. 92)

By triangulating the qualitative methods with a quasi-experimental pre-course post-course questionnaire design, the research has a form of objective measure that can be defended against sources of invalidity. Objective measures can show a change in perception attributed to the course, with the statistical methods within this approach guaranteeing the form of truth that was sought. This form of truth was indicated by the students' perceptions concerning physical education (POPE inventory) in the way predicted by the hypothesis related to the hidden curriculum. Two main limitations of this form of objective truth were identified and checked during the research:

1. **Student's perceptions on the scenarios in physical education posed in the POPE questionnaire.** Five students were interviewed during the course in relation to their responses on the perceptions on physical education questionnaire. An indication of their interpretative and reasoning processes were analyzed.

2. **Spurious effect of other teacher education courses.** Other courses in the teacher education programme during the period of the dance course may have confounded results in the perceptions on physical education questionnaire. A check was made by the students indicating their present and previous courses that related to the PETE course, in the demographic and background information questionnaire. A measure of this spurious possibility could have been made by surveying an external control group during the temporal period of the course, but due to difficulties controlling for the effect of past courses, and difficulties in the selection of the control group, it was concluded that this check was not feasible.

Summary Justification of the Study

There is a need to:

1. Elaborate on the complexity of the teaching situation in PETE.

2. Respond to the demand to develop a better understanding of the professional growth of the physical educator in the teacher education process, especially in elementary PETE.

3. Clarify the concept of the hidden curriculum to make it a fully researchable phenomenon.

4. Develop an understanding of the hidden curriculum of a teacher education programme that questions the taken-for-granted assumptions of what is taught and assessed, and encourages an evaluation of what is actually learnt and needed by the students.

5. Examine the physical education teacher preparation setting holistically, not as fragmented parts that may not be related to the reality of teaching.

CHAPTER TWO

Review of the Literature

The Hidden Curriculum

Many authors have examined the nature of the curriculum beyond its explicit intentions. Phillip Jackson (1968) coined the term the hidden curriculum when he discussed how the structure of the classroom and the demands that it makes upon teachers affect the expectations of students and therefore shape the context in which they learn.

Radical critics have attacked the school through the hidden curriculum to show the school's pernicious place in the capitalist system. Bowles and Gintis (1976) claim that there exists a correspondence between the social relationships which govern a person's interaction in the work place and the social relationship of the educational system. They claim that beneath the 'facade of meritocracy' lies a system which reproduces and legitimates existing economic inequalities. The hidden curriculum has been seen as responsible for these pernicious effects thereby making schools pernicious institutions (Eisner, 1985; Gordon, 1982).

Offering a reconceptualist view, Apple (1982) voices politically deterministic concerns that education ignores the contradictions and contestation which occur in school and society. Through critical theorist research he has highlighted how children are presented with a consensus theory of natural science, one that "under-emphasizes the serious disagreement over methodology, goals, and other elements that make up the paradigms of the activity of scientists" (Apple, 1982, p. 30). This view of science creates a false quiescence which constitutes a hidden curriculum of non-conflict learning that serves to restrict the potential of education to develop more questioning approaches to learning. Apple (1982) argues that this unquestioning approach to education transfers to politics and leads to the acceptance of injustice and inequality. Similarly, Giroux (1980, p. 226) sees these hidden effects with schools portraying neutrality, where in fact they embody ideological contractions related to; "....larger social order caught in a conflict between the imperatives of its

social welfare responsibilities and its functional allegiance to the conditions of capitalism." These perspectives may offer a radical stance that rightly or wrongly adopts the high moral ground, but they warn us of the fallacy of taking for granted the unmarshalled affects of a free market system. The hidden curriculum phenomenon offers a medium to guide the effects of education; be the effects physical, artistic or academic, so that the opportunities of the free market system can be realised without causing the detriment of an individual, group of individuals or a culture.

The Hidden Curricula within the Functional Curriculum

With this importance associated with the hidden phenomenon of an educational setting there is a need to understand the structural relationship of different forms of learning; be it explicit or implicit. Dodds (1983) has developed a framework within which to organize the **how** of learning as well as categorize the **kinds** of learning in physical education[1] (see Figure 2). This framework clarifies many of the terms used by scholars on the hidden curriculum in education generally, but also applicable to physical education. In addition, the framework proposes interrelationships; thereby clarifying the place of the hidden curricula of learning as an aspect of the implicit curriculum. As Dodds (1983, p. 226) states;

> Puzzling out unconscious messages that students get through the hidden curriculum, deciding which to retain and which to alter covertly or explicitly, can be the first manageable move toward gradually increasing teacher control over more events in the gym.

Dodds (1983) has attempted to improve physical education practice by raising the consciousness of teachers to the effects of the unintended learning in their lessons. Referencing the work of Eisner (1979), Dodds constructed a framework to reflect four levels of what she terms as the functional curriculum. These are the;

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[1] I have expanded Dodd's (1983) framework for the functional curriculum in Figure 1. The terms used have been taken from Eisner (1985), Gordon (1982), Jackson (1968) and Kirk (1988).

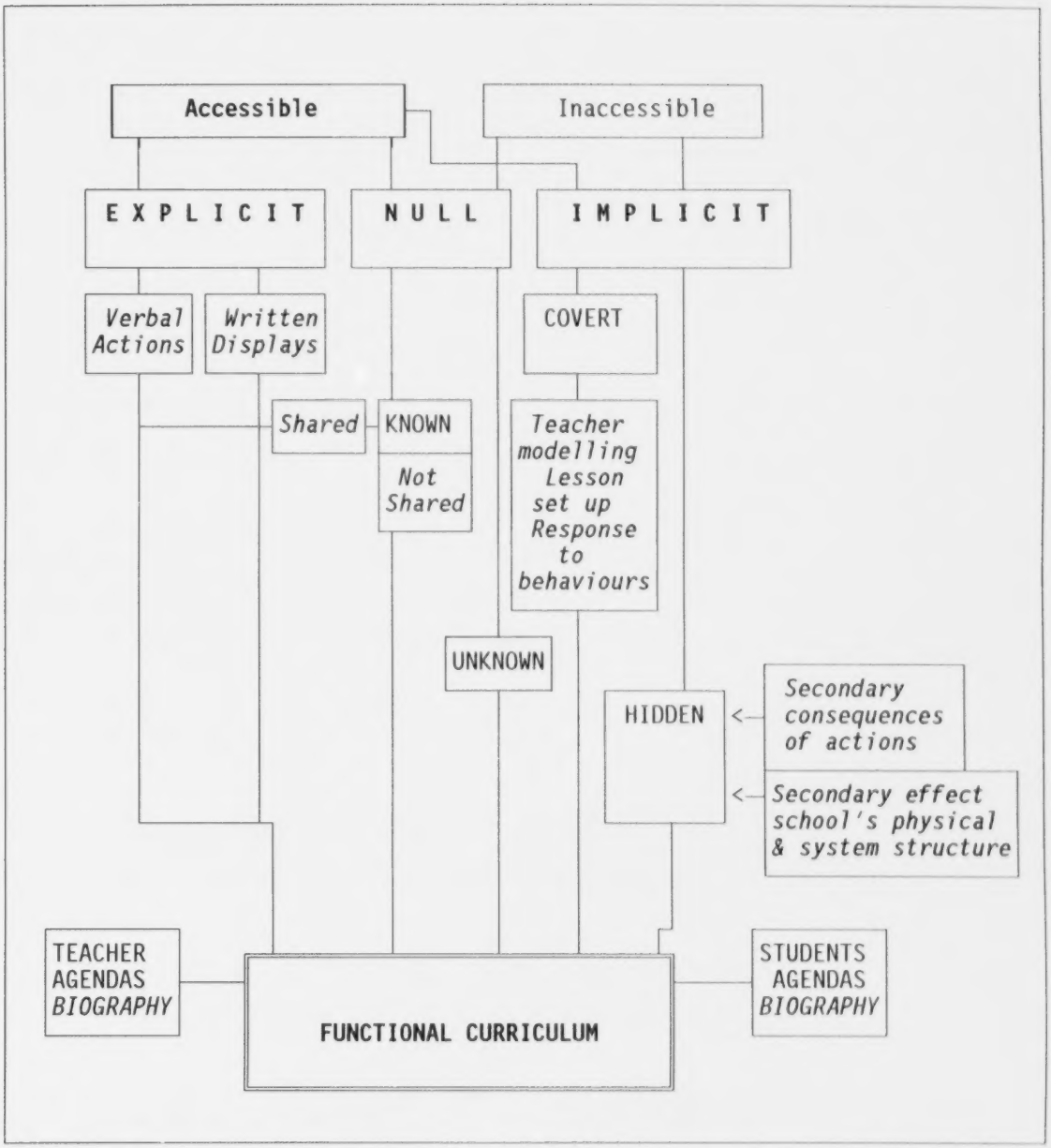

Figure 2 The Functional Curriculum of an Educational Setting

explicit curriculum of intended learning communicated to the students; the null curriculum of learning that could have been taught but which was left out; and, the

implicit curriculum involving intended learning not openly communicated to the students (covert), and the unintended learning that results from the educational setting (hidden). These levels were classified as 'accessible to the teacher' in that they are aware of the control they have over the learning, or 'inaccessible to the teacher' in that they are not aware, at the time of the learning, of any control they have over the learning.

Kirk (1988), referencing this framework, highlights its dynamic nature in the reality of an educational setting with each part interacting in response to the teacher's and the students' perception of what is learnt. His concentration on the levels of access displays how the hidden level of the curriculum is concealed by the other three levels. Figure 2 is an adaptation of the work of Dodds (1983), Eisner (1985) and Kirk (1988). The null curricula was further defined to include two parts; the known null and the unknown null. The known null refers to those aspects of a particular topic that could have been taught but for reasons such as time were left out. The teacher could deal with this situation by telling the students what was possible (shared), or not (unshared). The unknown null refers to those possible aspects of a topic of which the teacher is unaware, but which could be reasonably expected within the lesson.

The covert curricula has an interesting connection to the European theory of pedagogy. This develops the notion of pedagogy from more than the science of teaching, to the actual living relationship quality of teaching. As Aoki (1993) explains etymologically, pedagogy comes from the Greek words *agogue*, to lead, and *pedae*, children, so pedagogy implies the leading of children from what they are to what they could be. Van Manen (1991), referencing the works of European educationists such as Bollnow and Langeveld, and progressive educationists such as Dewey and Freire, explains pedagogy where; "teachers exercise a responsibility *in loc parentis* toward all those entrusted to their care" (p. 5). This is a responsibility that is sympathetic to the present needs of the child and is intuitive of the future needs of the child due to the pedagogue's greater experience and understanding of the world. By this process the pedagogue is equipped to challenge the child to meet

their own personal needs. As such "pedagogical influence is situational, practical, normative, relational, and self-reflective" (p. 15). This influence has a tact to it which enables the teacher to respond appropriately to the child. This relationship quality connects theory to practice (pedagogical), is quickly decided (improvisational), has insight relying on feeling (embodied), and is always good for the child (normative). Therefore, "Tact is a kind of embodied-knowledge that resembles bodily skills and habits" (p. 207). This notion of tact resembles the covert element of the functional curriculum in the way it represents the teacher's response to the pupil and the situation. But tact goes further because it implies the successful mastering of the pitfalls of the hidden curricula associated with the covert action.

Defining the Hidden Curriculum

The nature of the hidden curriculum was subtly enhanced by referring to Gordon's (1982, p. 192) definition of the concept. He states the concept as;

> ..the school's hidden curriculum is made up of the potential learning outcomes that derive from two different sources:
> (1) the secondary consequences of the school staff's actions:
> (2) the school's physical environment.

Gordon's (1982) definition gives responsibility of the learning outcomes to the school and the teacher within that school. The definition accepts the ideas expressed about the hidden curriculum but also empowers the teacher to realise their responsibility for teaching the pupil not only the 'what' of knowledge, but the 'how' and 'why'. This can only be achieved if the teacher knows what the student has learnt from previous experiences (the addition of biography in the Figure 2) and what could potentially be learnt in the lesson for each student. Gordon concludes that the educational institution needs to be organised in such a way as to allow this degree of communication and flexibility.

Developing Gordon's definition slightly the word secondary was added to the "schools physical environment". It was considered appropriate because the physical environment always has a primary function that is normally explicit. For example a pillar supports the ceiling in a gymnasium. The secondary consequence for a

movement class in that gymnasium could be that the pillar gets in the way and prevents full use of the space which reflects a negative hidden curricula effect. Furthermore, it was felt that consideration needed to be given to the structural system of the institution. This refers to those administrative requirements to allow an education establishment to assess and accredit students, and even to monitor teachers. For example the grading system has a primary function to tell the students how well they are doing in a course, or at the end of the course how well they have done. If the establishment needs to reduce numbers continuing the programme then the grade has a comparative sieving out function, reducing the primary diagnostic function (unless you have a safe grade) and increasing the competitive rivalry aspect. This rivalry would reduce group cohesion and potential to share ideas and learn from peers which reflects a negative hidden curricula effect.

With these additions to Gordon's initial definition of the hidden curriculum the following interpretation introduced in Chapter 1 (p. 2) is formed;

> ..the education establishment's hidden curriculum is made up of the potential learning outcomes that derive from two different sources:
> (1) the secondary consequences of the institutional staff's actions:
> (2) the secondary consequences of the institution's physical environment and structural system.

Agreeing with Kirk (1988) and in consideration of Figure 2, it seems logical to say that the hidden curriculum becomes concealed due to its secondary nature in relation to the primary function of the other curricula; be it the implicit covert curricula; be it the null curricula; or, be it the explicit curricula. The teacher's responsibility is to recognize this hidden curricula and respond to its negative affects through manipulation of those accessible elements of the functional curriculum of an educational setting.

The Hidden Curriculum in Physical Education

In the field of physical education Linda Bain has been the most vocal in her arguments concerning the pervasive effects of the hidden curriculum. After researching the hidden curriculum using systematic observation techniques she

evaluated this method as naive and has subsequently developed research using an ethnographic approach (Bain, 1976; 1985a). From this study Bain (1985b) proposed a model for the analysis of feminist issues in the hidden curriculum. The model highlighted the patriarchy of society attached to the hidden learning related to gender, race and class. She concentrated on the sexist nature of the physical education programme with the sport emphasis on masculinity and the appearance of the female body; strength emphasis over flexibility; and, work and politics being the man's world, family and emotions being the woman's world. From this research Bain called for a critical pedagogy to enable the taken-for-grantedness of the structural system in society to be questioned (Bain, 1990). In agreement Evans and Davies (1986), and Kirk (1988) have voiced the need for a critical approach to teaching both in schools and teacher training institutions to see beneath the surface and to realise an 'emancipatory education', that is, a physical education that relates to the collective and individual needs of people. These needs can be generally interpreted in physical education as the capacity and opportunity to realise an active lifestyle in different communities and cultures. The physical educator must have the ability to rationally question the taken-for-granted practices and content of the curriculum, in the short and long term, in relation to its contribution towards an active lifestyle ideal for different communities and cultures, for both sexes, and for individuals with remedial problems. Education, at least in the physical, would then allow the freedom for activity relatively unrestricted in the mental or tangible sense by gender, race, class or ability. Such an aim must be a pre-requisite to create an equal opportunity for everyone to attain an active lifestyle.

The critical perspective has led to a call for more qualitative research to understand the reality of physical education in relation to contextual information, thereby allowing interested parties to see clearly what is needed and what must be maintained (Dodds, 1983; Evans & Davies 1986; Locke, 1989; Siedentop, 1989). By adopting this method, the researcher allows the unexpected to be recorded as well as the expected. Inquiry is open to the unknown and attuned to the subtle and irregular qualities of teaching (Vallance, 1980). It allows the researcher to delve into

the biography of people to understand what shapes how they interpret the world around them. This can then lead to a clearer understanding of the problems, obstacles and idiosyncrasities of the physical education profession as well as the successes, improvements and possibilities for the profession both in curriculum content and pedagogy.

To date, the most notable research into physical education within schools adopting a qualitative methodology has been that of Griffin (1985), Kollen (1981) and Sparkes (1986). Griffin (1985) employed an ethnographic study of teacher perceptions and responses to gender equity problems in a middle school physical education program. Kollen (1981) performed a phenomenology into the experiences of movement for twelfth graders in one American physical education class. The formation of a theory of the process of innovation within a senior school physical education department was developed by Sparkes (1986). Although these case studies only deal with one class or department within the context of the school, they give us a feel for the complexities and difficulties for the teacher (Griffin, 1985; Sparkes, 1986), and possible negative experiences for the students (Kollen, 1981). These studies perform a very important role in raising awareness of what it means to be a physical educator or a pupil in a physical education lesson within the context described. If more studies confirm their findings decisions can be made to improve physical education that relate more to the curriculum-as-lived rather than the curriculum-as-planned (Aoki, 1984).

Researching the Hidden Curriculum

To apply qualitative research to the hidden curriculum Vallance (1980) explains how a qualitative base can be combined with a quantification analysis when the nature of the phenomenon is identified. Agreeing with this idea, Siedentop (1989) highlights how this procedure can realise the significance of results within the context of the phenomenon, and to a degree clarify results in measurable and interpretative terms. Vallance (1980, pp. 144-45) goes on to clarify what we are seeking in our exploration into the hidden curriculum as follows;

> (1) an understanding of the kinds of learning provided by the school environment outside its formal curriculum; (2) an understanding of how these learnings are communicated to students, and by whom (and maybe when); (3) and assessment of the educational significance of these covert learning; (4) a judgement about what we want to do about them, if anything, if we can.[2]

A Theory for the Hidden Curriculum

The model presented in Figure 2, used with this criteria for studying the hidden curriculum, can guide the analysis of the hidden curriculum. The model has led to a questionnaire such as the Perception of Physical Education (POPE) questionnaire which can be used to measure responses in relation to situational decisions in physical education (Appendix A). Decisions on the inventory reflect in part the influence of the hidden curriculum. Furthermore, we can start to answer Vallance's criteria by stating assumptions about the hidden curriculum in physical education within a theory called a substantive theory (Stinchcombe, 1968). This allows us to start indicating in more manifest terms the significance of the hidden curriculum. The theory as stated in Chapter one (p. 2), is as follows;

> ***The higher the physical educator's awareness and capacity to react to the potential affects of the hidden curriculum of an instructional setting the more effective they will be in the act of teaching physical activities.***[3]

Perceptions of PETE Students in Teacher Education

Dodds (1984) investigated the connection between the education programme and field experiences and found student teachers to have an unquestioning approach to teaching. Dodds and Placek (1988) researched the perceptions of physical

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[2] Vallance refers to the study of the hidden curriculum in the school environment, but her recommendations can be applied to any education establishment. In the case of this study, a university teacher education establishment. The underlined emphasis in the quote is Vallance's.

[3] This theory obviously presumes that by saying physical educator this implies a person with the skills and knowledge relevant to that profession.

education students in relation to what they thought was an unsuccessful and successful lesson. Their findings showed that students stressed keeping the pupils busy, happy and good, and lacked a focus on success through what the pupils learned. This research has started to inform the understanding of what is learned as to the meaning effective teaching by student teachers, and which may be reflected in practice, or decisions in relation to practice. In fact, in general education Zeichner and Tabachnick (1981) suggest that Universities as institutions do not encourage a liberal progressive approach to teaching. They tend to concentrate on the "how things were done" rather than "what was to be done" and "why". This would indicate a lack of 'emancipatory education' given to student teachers to enable them to understand their potential in the role of a teacher.

The need to understand the biography of the students and the educators, and the way in which they interact in the learning setting has been analyzed by Earls (1984). His findings indicate that educators tended to be classified as those that transform, monitor or compress. Students were classified as progress, arrest and regress. As to whether these character traits are generic or generated by background experiences is hard to conclude. As Earls (1984) argues, the fact that they exist contribute to the complexity of deducing what the student learns. This has an obvious connection to the hidden curriculum, in that the receivers of learning have a biography that affects their capacity to interpret and learn. As such, the biography of the individual is important in determining the relevance of the meaning attached to the learning act and the reflective process of constituting meaning (Schutz, 1962). A questionnaire such as the 'Demographic Information And Background In Physical Education' (DIABIPE, see Appendix B) can be used to speculate on how background information common to all students can affect the type of interpretation they express in relation to an effective physical education teaching decision.

Using an ethnography approach to study the actions of students within a PETE course, Gore (1990) discovered physical education teacher education students fall generally into three categories of recalcitrant, acquiescent and committed. Recalcitrant students were generally resisting control, were inflexible and tended to

focus on technical skills. The acquiescent students complied silently to the authority and consented tacitly to the ideas taught. They tended to focus on the technical skills of teaching and the associated educational goals. The committed student declared an interest in what the authority delivered and completely engaged themselves in the knowledge. They took in the technical skills and the educational goals but also developed critical purposes as to the use of the knowledge.

Conclusion on the Hidden Curriculum

In conclusion, we need to understand the complexities of the teaching situation in PETE courses if we want to produce professional, reflective and responsive physical educators who can achieve the goal of mobilizing their students to meaningful activity and developing healthy lifestyles. If this professionalism is not achieved, the trend of producing technicians of education who implement an 'experts' curriculum without understanding what they are trying to achieve or why may continue (Dodds & Placek, 1988; Zeichner & Tabachnick, 1981). I would argue that the technicians of education in physical education do not help even the majority of pupils to become freely active individuals. In the worst cases they actually turn the majority of pupils away from any form of physical activity.

In an attempt to inform the research into the development of effective physical educators this study of the functional curriculum of a physical education teacher education course goes beyond identifying and evaluating the explicitly stated content and objectives, and endeavour's to convey more of what is learnt in the educational setting by the students. To understand if the pre-service teacher is provided with an 'emancipatory education' the hidden curriculum as well as the formal explicit curriculum of an educational setting is to be investigated. As John Dewey (Eisner, 1985, p. 87) once stated;

> Perhaps the greatest of all pedagogical fallacies is the notion that a person learns only the particular thing he [or she] is studying at the time.

The investigation of the hidden curriculum, framed in the functional

curriculum of a teacher education course, is therefore proposed as an important medium to inform the process of educating effective physical educators.

CHAPTER THREE

Methods and Procedures

Research Design

A combination of qualitative methods using participant observation and interviews, with quantitative methods based upon questionnaires was used. This creates a form of triangulation which as Mathison (1988) states; "enables a holistic understanding embedded in empirical data that needs to be equated, contrasted and contradicted to develop richer understanding of meaning" (p. 26).

The triangulation in this study included evidence from a witness (participant observer), recorded testimonials from the interviewed actors, and written responses to a questionnaire from all the actors involved in the culture under study. The process gives sources of information that can collaborate or contrast themselves, and therefore widen the perspective of the researcher in the study of a complex phenomenon. The complex phenomenon being how the perceptions of student teachers' change over the temporal period of a PETE course in relation to becoming teachers who can effectively educate children in physical education in relation to helping children engage in active lifestyles.

The Case Setting

The dance course was selected for the following reasons:

(i) Most of the students that take the course have selected physical education as their minor in the elementary teacher education programme. Creative dance is one of three possible compulsory elements for the physical education minors. They also have a prerequisite in general physical education in their first two years. This means they will have some grounding in physical education other than their own experiences at school, and are acquainted with the university teacher education system. Most of the students should be in their third or fourth year at the time of taking the dance course.

(ii) The lecturer was very experienced at teaching creative dance, regularly teaching

sessions for children from four up to sixteen years of age. She had taught the university course for over ten years. When approached to be involved in the research project she had indicated interest and enthusiasm. In a pilot study, related to this project, a good working relationship was developed between the lecturer and the researcher.

(iii) Creative dance, in my experience and from discussions with colleagues and students is not taught very well in the majority of schools. Considering that dance (creative dance an ideal prerequisite), in its many forms, is an essential part of our social and cultural life, it is strange that it has not developed as a prominent part of the physical education curriculum. At the elementary school level where creative dance is well suited for movement development for the growing body and mind of the young child, it seems to be generally neglected.

(iv) The creative dance course which was a combination of theory and practical, with an emphasis placed on the practical, lent itself to the nature of physical education in schools. This means it created situations that would contradict or reinforce experiences the students may have had in their school lives. This gave ample opportunity to observe students' actions and investigate their reflections. Essentially the course was a content course where the lecturer taught the PETE students how to analyze and plan the content of a creative dance lessons by teaching creative dance then analysing the teaching progression.

Subjects

The subjects for the study consisted of three different classes engaged in the same creative dance course over the Spring, Fall and Winter academic term at the University of Alberta. The class size ranged from 16 to 27 students. The total number of subjects in the study was sixty four. Out of this number fifty eight were in the education programme, three were in the fine arts programme, two in physical education and sport studies programme and one in the science programme.

The course instructor voluntarily signed a consent form permitting the course to be included in the research project and for the researcher to take part in the

course (Appendix C). All the subjects voluntarily signed an informed consent form acknowledging that they permit the researcher to be a participant observer during the course and that they were willing to fill in questionnaires (Appendix E). The Fall term class had a slightly different form which indicated that they consented to being interviewed at their convenience during the course (Appendix D). The form promised anonymity to all subjects, even to the degree that their names would not be used in any discussions with the lecturer.

Quantitative Research Procedure

The students were informed prior to completing a consent form that the researcher was interested in studying their understanding of teaching physical education in elementary schools. In addition they were told that the function of the demographic information and background in physical education questionnaire was being used to get an idea of the student teacher's background experiences in physical education. This information was repeated on the consent form given to the students, a copy of which they kept (Appendix D).

The interaction with the course lecturer was as a colleague outside the class and as a student taking the dance course when in the class. The lecturer was given the research proposal to inform her of the purpose and procedures of the research process. The lecturer was asked not to read the POPE questionnaire (Appendix A) as any intentional or unintentional references to the scenarios may affect the students' responses.

After completing the consent form, all students received the demographic questionnaire in the first class of the dance course before any instruction had begun. The hidden curriculum (POPE) questionnaire was administrated as indicated in Figure 3. When completing the questionnaires respondents were kept together but asked not to communicate with each other.

Class B was randomized into two halves before the class met. One group numbered thirteen students (B_1 in Figure 3), the other group numbered fourteen students (B_2 in Figure 3). This dividing of the group was to control for test-retest

source of invalidity (see explanation quantitative experimental design section). The group selection was done from the class register with a balanced number of males and females assigned to each group. The dummy questionnaire given to one group was administered at the same time as the hidden curriculum (POPE) questionnaire was given to other half of the class. This questionnaire was a measure of a student's task or ego orientation to sport (Appendix N). The students were requested not to discuss the questions with any of their colleagues.[1] The post-test perceptions questionnaire was completed by Class A and Class B at the end of the course before the students did their final practical presentations and final examination.

Quantitative "Quasi-Experimental" Design

The creative dance course had the characteristic for an educational institutional course of being repeated several times over a one year period. Recognising the potential of this occurrence, Campbell and Stanley (1966) highlighted how the classical pre-test post-test experimental design could be approached using a quasi-experimental design. Within the classical experimental design the careful selection of samples and use of control groups allows for the manipulation of an independent variable and for results to hold statistical validity that can be generalised to larger populations. This form of control of human samples is rare, especially in real life situations. However, within an educational institution where a course is repeated with different classes of people an assessment of the course influence (independent variable) can be made which can be generalised to a related population of people studying the same or similar programme. To achieve a reliable "quasi-experimental" design Campbell and Stanley (1966) describe how the twelve factors that can jeopardize a quantitative study's design validity can be monitored. The source of invalidity can be internal or external. Internal validity gives the basic minimum assurance without which the experiment cannot be

[1] This is especially important in Class B because any discussion between students may have affected the test-retest factor as a source of invalidity.

interpreted. Essentially internal validity examines whether the experimental treatment made a difference in the experimental situation. External validity asks the question of generalizability. That is, "to what population, settings, treatment variables, and measurement variables can this effect be generalised?" (Campbell & Stanley, 1966, pp. 5-6).

To try and reduce different sources of invalidity "the recurrent institutional cycle design: a *patched-up* design" (Campbell & Stanley, 1966, p. 57) was selected for the quantitative part of the study. The design is limited to the setting under examination, but exploits the recurrent features of that setting. This gives the best possible design that is reasonably strong in both types of validity. As indicated by the name, "the design starts out with an 'inadequate' design and then adds specific features to control for one or another of the recurrent sources of invalidity" (Campbell & Stanley, 1966, p. 57).

Figure 3 outlines the structure of the research design. Classes A, B and C have been identified over the Spring, Summer and Fall terms, respectively. The creativedance course is represented by **Z**. The demographic information and background in physical education (DIABIPE) indicated by an "**X**" was administered to the three classes at three different time periods. The hidden curriculum (POPE) questionnaire indicated by an "**O**" was administered on five different occasions, with a pre-test and post-test application on half of Class B and on all of Class C. Class B was involved in the ethnographic research. The dummy questionnaire indicated by a "**D**" (see Appendix N) was administered to the half of Class B who did not receive the hidden curriculum (POPE) questionnaire at the beginning of the course. A post-course measure of Class C was added to The Stanley and Campbell (1966) design to allow the possibility of 28 PETE students creating a sample that had the hidden curriculum questionnaire pre-course and post-course. This design combines the "longitudinal" and "cross-sectional" approaches commonly employed in developmental research.

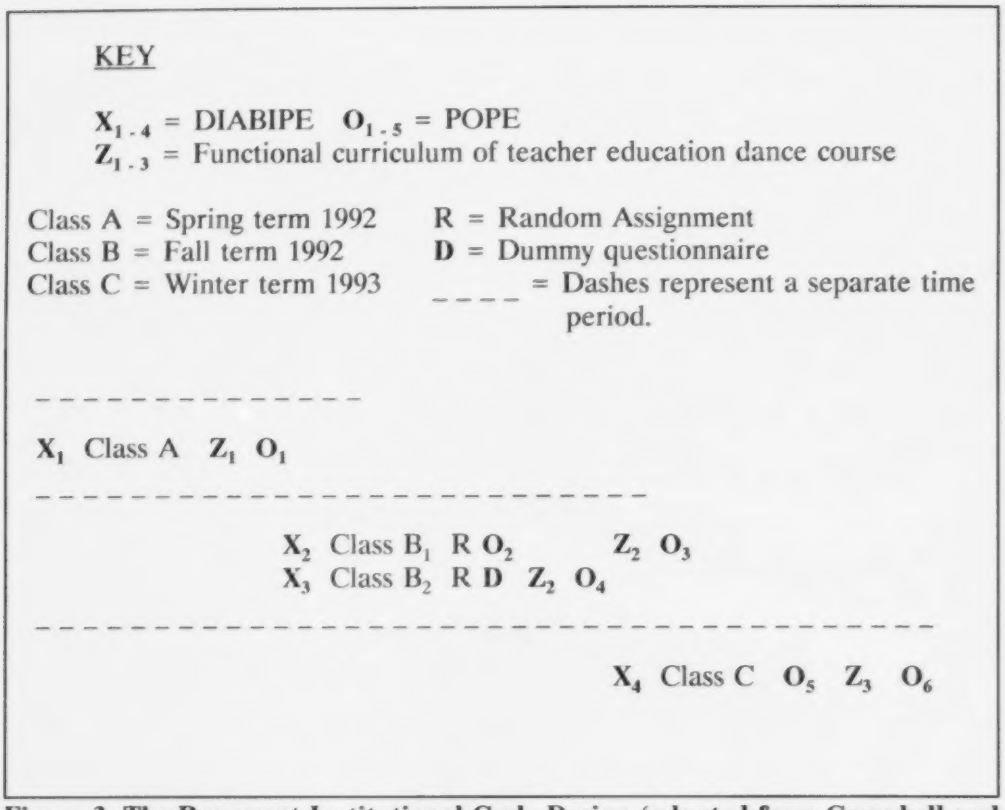
KEY
X_{1-4} = DIABIPE O_{1-5} = POPE
Z_{1-3} = Functional curriculum of teacher education dance course
Class A = Spring term 1992
Class B = Fall term 1992
Class C = Winter term 1993
R = Random Assignment
D = Dummy questionnaire
_ _ _ _ = Dashes represent a separate time period.
X_1 Class A Z_1 O_1
X_2 Class B_1 R O_2 Z_2 O_3
X_3 Class B_2 R D Z_2 O_4
X_4 Class C O_5 Z_3 O_6

Figure 3 The Recurrent Institutional Cycle Design (adapted from Campbell and Stanley, 1966)

Sources of Invalidity

The study addressed threats to internal validity as suggested by Campbell and Stanley (1966) in the following ways:

(1) *History*. This is where specific events occurring between the first and second measurement cause a change in response in addition to the experimental variable, e.g., seasonal changes in the weather affecting attitudes. If comparisons between $O_1 > O_2$ and $(O_3 + O_4) > O_5$ show the same effect and this effect coincides with $O_3 > O_2$ (directly associated with the experimental variable **Z**), then changes attributed to history

are not reasonably expected unless a very complex interaction of factors exist.

(2) *Maturation.* Refers to respondents operating as a function of the passage of time per se (not specific to the particular events). The classes were of short duration. The Spring term course is only three weeks compared to twelve weeks for the Fall and Winter courses but this should not affect the results significantly. Similar content is delivered in the same number of total hours in all the courses with the same lecturer teaching the content. Ideally a repeat investigation of the Fall course in 1993 would compromise this source of invalidity.

(3) *Testing.* This is where the effects of taking a test affect the scores of the second test. For this reason Class B was split into two random halves. Comparisons between $\mathbf{O_3}$, $\mathbf{O_4}$ and $\mathbf{O_1}$ measured this with the effect of **Z** documented in three separate comparisons, $\mathbf{O_1} > \mathbf{O_2}$, $\mathbf{O_2} < \mathbf{O_3}$ and $\mathbf{O_2} < \mathbf{O_4}$. The addition of $\mathbf{O_5}$ from Class C provides another pre-**Z** measure in case $\mathbf{O_2}$ provides inconsistencies. If $\mathbf{O_2}$ is consistent with expectations then a comparison of $\mathbf{O_3} = \mathbf{O_4}$ is the simplest check.

(4) *Instrumentation.* This is where changes in the treatment of the group may have a reactive effect on subject response. Comparisons between $\mathbf{O_5}$ responses and $\mathbf{O_1}$ responses can be related to Class B measures respectively. To reduce any effect in Class B of respondents being treated differently, there was no indication that different types of questionnaires were given to half the group. Subjects wrote their responses at the same time and in the same room. This is confirmed by the previous statistical checks.

(5) *Statistical regression.* Essentially this is not a factor in this study as the subjects have entered the course as a requirement or desire to do the course. They have not been selected in relation to any grading related to the effects of the variable **Z** (functional curriculum of the course). It is possible that motives to select the course were related to experience with children and dance, as such these experiences may affect pre-course scores on the hidden curriculum (POPE) questionnaire. This was assessed to some degree using the DIABIPE questionnaire which examines the student's background experiences with children and dance.

(6) *Selection.* This refers to differential selection of respondents affecting their

response. This can be checked by seeing if the trend from O_2 to O_3 is similar to O_2 and O_1, and that $O_2 = O_5$. The results are not intended to apply to the rest of generalist education students, only to other students who have selected physical education as their minor; hence, this source of invalidity can be examined within the limited context of the creative dance course and what these PETE students bring to the course that guided their selection of the course.

(7) *Experimental mortality*. The loss of respondents during the course can be accounted for by delaying full analysis until after Class C has finished. Generally, mortality from this course is low as most students need the course to graduate.

The study addressed threats to external validity in the following ways:

(1) *The reactive or interaction effect of testing*. This is where the pretest might increase the respondent's sensitivity to the experimental variable and hence make their responses unrepresentative of the effects of the experimental variable for the unpretested universe from which the experimental respondents have come from. Comparisons between $O_1 = O_4$, $O_3 = O_4$ and $(O_1 + O_4) = O_6$ should control for this external validity factor by showing that all groups show a similar final response on the hidden curriculum questionnaire despite only O_3 and O_6 groups having the questionnaire prior to taking the course.

(2) *The interaction effects of selection biases and the experimental variable*. The question here is whether the students took the course in the anticipation of the experimental variable. This can be examined using the DIABIPE questionnaire (X_{1-4} in Figure 3) which includes a question in relation to why the student selected the course. This may not be a factor in this study if $O_2 = O_5$, or if the final analysis shows the $O_5 < O_6$ is similar to O_2 relationship to O_3 and O_4. If O_2 does not equal O_5 then a selection bias related to teaching physical education in one group may have affected the PETE students response to the hidden curriculum questionnaire. This selection bias would also cause O_5 to not be significantly less than O_1, O_3 and O_4 from Class A and Class B.

(3) *Selection-maturation interaction*. This would not seem to be a concern as the course temporal period is a brief period of time.

(4) *Reactive effect of experimental arrangements*. For all the classes the same environment is used, with similar content being developed. Findings are only pertinent to the course and the institution within which it is sited. Results of the qualitative findings may be generalised if there are recognisable features for other related courses and similar institutions.

(5) *Multiple-treatment interference*. This is not a factor in this study as only half of Class B actually has a repeat of the treatment measure (POPE inventory). This is controlled for in part three of internal validity mentioned earlier.

Questionnaires

DIABIPE. This questionnaire is used to gather a summary of the student's past experiences in physical education. The demographic information relates to factors common to all the student teachers that may correlate with their perceptions about children and physical education. The request for the grade point average is to see if those that succeed in the education system show a more reflective approach to teaching physical education. The questions in relation to previous courses endeavour to control for any courses that may directly affect the students' perceptions concerning physical education. The content of the physical education programme relates to the seven dimensions of a physical education curriculum from the Alberta Physical Education Guide (Alberta Education, 1987).

POPE. As the hidden curriculum questionnaire this instrument attempts to assess PETE students' perceptions of the hidden curriculum as related to the functional curriculum model in Figure 3. By doing this the questionnaire attempts to get at the PETE students' perceptive powers in relation to possible real life decisions they may have to make when teaching physical education lessons. Section one concentrates on the explicit curricula, asking students to select three responses from ten important elements of a physical education lesson, then to rank them in order of importance. The first question relates to planning, the second to implementation, and the third to evaluation. This section of the questionnaire is designed to establish where student teachers place their priorities in teaching physical

education in elementary schools. It is proposed that these forced decisions will reflect the interpretative reasoning processes of the student teachers in relation to their beliefs, desires and background experiences in physical education at the time of doing the questionnaire. The three questions relate more to the explicit section in the functional curriculum model shown in Figure 2.

Section two of the questionnaire relates to possible scenarios in physical education at an elementary school. The PETE student is asked to make responses on a five point Likert scale from strongly disagree to strongly agree (see Appendix A). The questions attempt to make the respondent reflect on the implications of the scenarios described, and hence to think about the "secondary consequences of the school staff actions" (Gordon, 1982, p. 192). These scenarios are based on different mediums of learning as outlined in Figure 2. In relation to the theory for the hidden curriculum, questions 2, 4, 8 and 10 are seen as positive scenarios, the rest are negative scenarios. This section of the questionnaire has been developed to illicit responses from the students that relate to possible null and covert elements of the functional curriculum of a teacher education course, and then the subsequent hidden nature of the functional curriculum of a physical education lesson. The scenarios in this section are designed to force the respondents to reason out their responses in relation to what they believe would be an effective physical educator's decision towards developing active lifestyles in the pupils. Though it is not easy to exactly decide what will help each child lead an active lifestyle, the awareness of the teacher to what a pupil is learning in a physical education lesson, and the ability to react to that learning to help the child realise an approach to an active lifestyle, is a prominent factor in deciding the success of a physical education programme. As such the pedagogy that helps the child realise an active lifestyle is a complicated web of interactions between the teacher, pupil and subject matter spun over the school life of the pupil. The teacher is responsible for interpreting and guiding those interactions to enable the child to eventually realise an 'emancipatory education' in the physical realm. With this in mind the substantive theory for the hidden curriculum was proposed.

The PETE course used in this study was essentially a content course for creative dance in elementary schools, but the course was also identified as developing a teaching approach to physical education that centred on the developing child and related to Corbin's (1993) quality practice and Fox's (1991) cognitive developmental perspective. An assumption was that the course could positively change student's perceptions of effective physical education decisions within the full realm of physical education in elementary schools.

Interpretation of the Hidden Curriculum (POPE) Questionnaire

Following is a brief explanation for each scenario in the POPE questionnaire in relation to the null and covert curricula, and their relationship to the hidden curriculum substantive theory.

(1) When teaching dance a teacher always selected up to date music that the children listen to and identified with.

This is seen as a negative decision as modern day music tends to be limited to only very simple beats and may discourage children from developing their own movement patterns. Some up to date music can be used but in time the teacher will want to broaden the child's comprehension of music, and challenge their interpretation of rhythm. As such, this scenario is intended to focus mainly on the null aspect of the implicit curriculum. That is, the teacher using only modern music is not allowing the child to develop appreciation of other forms of music, leading to a negative hidden learning.

(2) When teaching gymnastics in a particular school, the teachers started with a short introduction on floor work, then set up the large apparatus. In each lesson the children had to set up the apparatus and put it away.

This scenario could be seen as wasteful of time in that if the teacher left out the apparatus for the next lesson or class, a lot of time would be saved. In fact I would propose this as a positive scenario due to the important learning potential for children in the job of setting up and tidying away the apparatus. In addition, there is an option to alter the set up when getting out the apparatus. The children will

develop a feeling of ownership of the set up due to their efforts in building the apparatus correctly. Also, a natural sense of cooperation will result from a common goal of getting the apparatus set up quickly and correctly. With the apparatus not being left out the option to develop the floor work with open space is allowed. Finally, in times other than the lesson the gymnasium with apparatus tidied away can be used for other activities. This scenario relates to the hidden curricula of the instructional setting in that the secondary consequences of the management process are related to a potentially positive learning situation if mediated effectively by the teacher. The null curricula is also a focus in that these learning situations would be unrealised if opportunities in building the learning environment were missed.

(3) Through discussion a teacher evaluated the physical education course with the pupils. The teacher discovered that the majority of pupils liked the games lessons the best and wanted more. The teacher decided to teach more games the next term.

Scenario three can be interpreted as a negative decision due to the pupils making decisions about their physical education programme based on only their initial (elementary school age) experiences of the different forms of physical activity. As such this scenario refers mainly to the null curricula. If the teacher reacts to the pupils' opinion before they have had time to fully appreciate each element of the physical education curriculum they are making a choice based on only a partial understanding of what is possible in a physical education curriculum. The hidden learning for the children being that if they do not like the other forms of physical education after an initial introduction, then they are not worth doing.

(4) During a dance lesson the children were set a task to use their own movement patterns to the music. Initially they were stuck but with guidance they became active.

This scenario is interpreted as a positive decision as the children are being challenged to solve a problem, with guidance, to enable themselves to become active. The inactivity at the beginning (stuck) is seen as an investment in the pupils becoming more responsible for their own movement. This example focuses on the

hidden curricula in that the taking of responsibility (a secondary consequence of being stuck) means being able to struggle through situations where you are stuck. As such the secondary consequences of the teacher's action of setting a challenging task will contribute to the child's ability to become independent of the teacher. It also shows that the teacher is confident enough to overcome student problems in physical education, and that the teacher is confident of the children's ability to deal with a challenge. The word guidance is seen as help rather than telling exactly how to do the task.

(5) *A teacher thought that the children's emphasis on winning in competitive situations in the physical education lessons, was the main reason why less able pupils disliked games. The teacher decided not to keep the score whenever any form of game was played.*

This scenario is construed as being negative. The handling of competitive situations by the winner and the loser are important in encouraging the child to continue competitive activities. The teacher needs to work on the child seeing mastery of skills as the most important part of an activity, with competition as a process to test the development and use of new skills. With teacher mediation the games should always be close making competition an enjoyable challenge. This scenario is seen as a hidden effect in that games without a focus (a reason for scoring) lose the essence of their function. The child could learn that it does not matter what they do because they cannot win or lose, so why bother. In this scenario the child may lose sight of the joys of a competitively close game that was exciting and socially cohesive.

(6) *If a child often forgot their athletic clothing for the dance lesson the teacher still made that child take part.*

Scenario six is interpreted as a negative decision as the issue of forgetting athletic clothing often indicates a child experiencing some form of problem with the activity, or another problem outside school. As such the issue needs to be confronted rather than avoided. If the pupils learn that wearing athletic clothing is not seen as important, more will forget their change of clothing. For hygiene purposes and preparation for potentially vigorous activity the pupils need to learn the habit of

changing for all planned physical activity. The hidden negative message of following this scenario is that it is not important to wear athletic clothing for physical activity.

(7) *The principal of a school thinks that the main role of physical education was to keep children active and occupied, so the school teacher decided to increase activity in dance lessons by having the children follow his/her actions to the music.*

This scenario is seen as negative due to the principal's attitude to physical education limiting the teacher's approach to teaching as one more commonly associated with modern day aerobics. Though copying the teacher ensures high activity levels by the children, it does not encourage the child to be a problem solver as they learn how to be active to music when the teacher is not available to stimulate activity. This is a hidden effect as a secondary consequence of responding inappropriately to the principal's attitude. The principal in this scenario is being unaware of the null curricula of physical exercise to music compared to creative dance to music.

(8) *Whenever starting a new topic or introducing a new piece of equipment the teacher always allowed the pupils to try out their own ideas and experiment on the equipment.*

Scenario eight is seen as a positive decision in that by allowing the children to experiment on the equipment under the teacher's supervision, they are being allowed to discover what movement patterns they can perform. They also learn an initial feel and familiarity with the equipment which can be associated and enhanced with what the teacher tries to develop during the lesson. This positive hidden curricula effect relates to the children having familiarity and confidence in their abilities in relation to the apparatus as result of the exploration time. Without this "play" time the pupils have to rely on the teacher's guidance completely. They have no chance to develop a personal perspective towards the equipment with which to mediate the teacher's guidance.

(9) *To encourage the pupils to work hard and make improvement in their physical skills a teacher gave positive encouragement all the time, even if they did not make any skill improvement.*

This is seen as a negative scenario due to the teacher always giving positive encouragement. If pupils did not make any skill improvement but are praised, they will learn that quality of performance is no more important than just having a go at the skill. Though effort should also be encouraged, praise needs to be used effectively to challenge the pupil to develop mastery of a skill. This then leads onto greater confidence in the performance of a skill in an activity. This is a covert behaviour by the teacher that can lead to a negative hidden learning perception of the worth of praise.

(10) In a school a teacher always changed into athletic clothing when he/she taught physical education, even if it was inconvenient to him/her.

This is seen as a positive decision as the teacher role modelling is an important part in emphasising the intention of preparing for physical activity, and showing a willingness and desire by the teacher to be active. This form of modelling is a covert behaviour by the teacher with a positive hidden learning effect.

(11) At the end of any physical education unit the teacher used specific motor skills tests to arrive at a grade for the children. Only those children who achieved high levels were rewarded with a high mark.

This final scenario is seen as a negative decision by the teacher. Specific motor skill tests, though arguably objective, are not a good indicator of a person's performance over a course as they are limited to performance only on the day of the test. They often only reflect the physical maturation of the child rather than their efforts and achievement in the physical education unit. And, they tend to be the most prominent element of the physical education unit that the child learns. That is, the child tends to learn how to perform the skill test well in isolation rather than how to perform the skill well in the activity. The skill test has complete control over the success or failure of the course for the child when it is at the end of the course. Physical skill tests are inclined to have a limiting nature in order to be objective and fair. As such this form of testing tends not to show how much the child knows in relation to skill application and adaption which are far more important in playing a game. The message has a negative hidden curricula effect for the less physically able child as a

result of not being able to perform a refined skill in isolation. The test relies on the testing time and testing environment being a fair representation of the child's ability in the motor skill. Furthermore, it does not serve as a diagnostic help to the children for improving their skill performance in the activity. This scenario is also seen as a null curricula effect in that other forms of formative and summative testing can assess and help a children improve their personal abilities.

These interpretations are based on my experiences and reasoning in physical education. All the scenarios are dependent on what the respondent interprets as the meaning the situations have for both the pupil and the teacher. I accept that my answers are by no means ideal for every situation, but in relation to the information given and my stated assumptions about how to encourage active lifestyles for children, I feel justified in the statements made. My interpretations can be seen as base statements to start from, not rules to be followed. As canonical narratives[2] these scenarios try to give a simplistic impression of the physical education class to the attention of the student teacher's present interpretive reasoning powers. Face validity was performed upon these scenarios with practising physical education specialists. Their interpretations followed similar lines to the ones outlined above. Validation of interpretation by PETE students is reported in Chapter 4.

Analysis of the Demographic (DIABIPE) Questionnaire

The DIABIPE questionnaire contains a more open-ended type inventory so analysis involved categorising the type of responses. The three classes were

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[2] As Bruner (1990) implies in "Acts of meaning", narrative is inherent in the praxis of social interaction. Narrative deals with the factors in human action and human intentionality. "It mediates between the canonical world of culture and the more idiosyncratic world of beliefs, desires, and hopes" (p. 52). As such these short canonical narratives call upon the student teacher's beliefs, desires and hopes concerning physical education. It also calls upon their perceptions regarding the beliefs, desires and hopes of that unknown collection of children that they will eventually teach.

compared to ensure consistency between the PETE students in the classes. Responses relating to experience with children, success in sport, present and previous courses taken in the university related to the dance course, grade point average, and content and characteristics of previous physical education programmes. Essentially this was an exploratory questionnaire used to offer possible insights into results from the hidden curriculum questionnaire.

Analysis of the Hidden Curriculum (POPE) Questionnaire

The POPE questionnaire was analyzed in relation to comparisons between classes. Responses were also grouped in relation to any significant categories identified by the demographic (DIABIPE) questionnaire. In section one a change in students' priorities to planning, implementation and evaluation was examined using Iversen (1979) "decomposing chi-square" to show any shift in selection criteria. The statistical procedure, referred to by Iversen as "a forgotten technique", uses maximum likelihood (ML) chi-square produced from the contingency table between two variables. The analysis discovers when any significant association from the model of independence occurs. As Iversen (1979) states;

> "The purpose of such decomposition is to get a better understanding of the relationship between two variables than we get from the overall chi-square alone. If some of the components are nonsignificant, then the decomposition can be particularly useful for finding where the original relationship is located within subsets of the categories of the two variables." (p. 144)

Iversen comments that; "regression analysis with dummy variables and log-linear models have been used for analysing contingency tables, especially in multivariate situations where the variables are dichotomies" (p. 144). In this research design with simple bivariate contingency tables larger than two-by-two, this "decomposing chi-square" method provided a profitable method to examine the change between pre-course to post-course classes in relation to forced selection of priorities in the evaluation of a physical education lesson.

To assist in interpreting the results in section two predictions on analysis of

the POPE questionnaire are explained below.

Analysis Predictions for the POPE Questionnaire

The calculation of responses on the POPE questionnaire gives seven questions with a negative weighting and four questions with a positive weighting in relation to perceptions of the hidden curriculum in physical education. With the five point Likert scale, this gives a possible range of minus twenty-nine ((4 x 1) - (7 x 5) + 2) to fifteen ((4 x 5) - (7 x 1) + 2)[3] for the respondents' perceptions of the hidden curriculum. The more positive the score the more the respondent is aware of the possible effects of the hidden curriculum. The more negative the score the less aware the respondent is to the hidden curriculum. It is proposed that the scores on the POPE inventory will become more positive as a result of exposure to the

Table 1 Predicted means for pre-course and post-course POPE questionnaire

POPE completion in relation to course exposure	**Spring (92)** Z_1 Class A	**Fall (92)** Z_2 Class B	**Winter (92)** Z_3 Class C
Post-Course	O_1 Predict 1	O_4 Predict 1 --- O_3 Predict 1	--*
Pre-Course	--	R.Dummy Inventory --- R. O_2 Predict -3	O_5 Predict -3

Note: * "--" indicates no observation for this cell or subcell.

[3] Two was added to the total to make it easier to see a change from a negative perception of the hidden curriculum to a positive perception of the hidden curriculum.

functional curriculum of a teacher education course (Z in Figure 3). As such Z_{1-3} represents the three times the course occurs during a one year period.

Table 1 shows the predicted group mean results for the POPE inventory. The minus three value is for groups who have not been exposed to the teacher education course. The value of a positive one is for groups that have been exposed to the teacher education course.

Table 2 Predicted t-test results for the three classes on the POPE questionnaire

Threat to Validity	Trend of POPE Inventory Scores	T-Test
History	$O_1 > O_2$ $O_3 > O_2$ $(O_3+O_4)/2 > O_5$	1-tail prob. " " " "
Testing	$O_3 = O_4$	1-tail prob.
Selection	$O_2 < O_3$ $O_2 < O_1$ $O_2 = O_5$	1-tail prob. " " 2-tail prob.
Reactive or interaction effect of testing	$O_1 = O_4$ $O_1 = O_3$ $(O_1+O_4)/2 = O_6$	2-tail prob. " " " "
The interaction effects of selection biases and the experimental variable	$O_5 < O_6$ $O_5 < (O_1+O_3+O_4)/3$ $O_2 < (O_1+O_4)/2$	1-tail prob. " " " "

To comply with the checks for internal and external validity discussed earlier Table 2 has been created to summarize the statistical checks that can be made. The relevant t-tests used to check the threats to validity in relation to the null hypothesis are listed indicating a one tail or two tail t-test. A one tail t-test was used when the direction of change was known shown by a ">" or "<" sign. In this form of t-test the p value should be above .6 and approach 1.00 to indicate a rejection of the null hypothesis with the grouped means significantly different from each other. The two tail t-test was used when it was expected that the null hypothesis would be accepted with the p value approaching .01 showing that the group means were equal.

Qualitative Experimental Design

During the fall term 1992 Class B was involved in an ethnographic study with the researcher taking an active participant observer role throughout the course (Z_2 in Figure 3). During the course students were selected because they seemed to represented categories of students identified through observation of their behaviour and analysis of their expressed ideas. These students were interviewed with responses audio taped and transcribed.

There were open discussions with the lecturer of the course in relation to any findings that may assist with implementing the course but which did not influence possible responses on the POPE questionnaire. This prevented any undue strain being placed on the lecturer as a result of the researcher's presence. It is possible that the researcher's presence may have affected the character of the dance course, but attempts were made to keep the investigator's presence very much in the background during the lesson.

Qualitative Analysis Procedures

The participant observation notes and interviewed data from course Z_2 were analyzed using Spradley (1980) "Developmental Research Sequence (DRS)". Initially, domains were constructed that reflected the observations noted from the class in relation to semantic relationships. Over the first three to four lessons these were

developed into more focused observations that endeavoured to clarify the meaning to the actors of observed actions; spoken words; or, used artifacts, within the culture of the course. From this stage the culture was described in taxonomic maps that linked up the terms that make up one cultural domain or were a part of a larger cultural domain. This process continued in a cyclic fashion as domains became richer and more focused. From this stage more selected observations were made that attempted to identify similarities between domains and how the actors of the culture interact within these domains.

The next stage involved what Spradley (1980) terms a "componential analysis". This entailed making contrasts between the domains and the actors in an attempt to reveal the attributes that produced reasons for the meaning associated to the component parts of the culture. That is, what caused the domains to have similarities and differences within the culture being studied. From this platform the final major analysis of creating cultural themes was achieved. These themes connected several domains from the culture studied, in this case course $\mathbf{Z}_2$, and indicated the major factors that contributed meaning to the behaviours and perceptions of the actors. As Spradley (1980, p. 142) states, "a culture or a particular cultural scene will be integrated around a set of major themes and minor themes". The major themes tend to apply to a major part of the culture, the minor themes tend to apply to a more limited context in the culture. These minor or sub themes give a more focused analysis of an aspect within a broader major cultural theme. To tie up the loose ends, a cultural inventory was performed which confirmed and described the influences that guided the analysis of the data.

CHAPTER FOUR

Quantitative Results and Discussion

The Logic of the Hidden Curriculum Questionnaire for the PETE Students

To check on the consistency of interpretation of the scenarios in the hidden curriculum (POPE) questionnaire, a brief analysis of the interpretative reasoning of five PETE students was examined at the beginning of the course in structured interviews and after the creative dance course through telephone interviews. This check gave a credible face validity test of the questionnaire. The five students were selected due to their responses before and after the course on each scenario of the POPE questionnaire (see Appendix A) gave an agreed and disagreed perception for each scenario. This analysis gave an indication of how a disagreed or agreed response for each scenario could be deduced by PETE students in the creative dance course.

Scenario 1 Students who agreed that using up to date music in creative dance was always a good idea felt that it was important to use familiar music to put the children at ease. Disagreement to this scenario was because students felt that variety in different forms of music should be used to teach the children how to listen and appreciate other forms of music. This latter conclusion related to a greater awareness of the null curriculum which implies an appreciation of the hidden effects of not using a full range of music.

Scenario 2 Agreement with the children setting up the gymnastic equipment related to the children taking responsibility, learning to work together and feeling ownership of the set up. Disagreement focused on the worries about safety with children in charge of equipment set up, and the waste of time involved in setting up and taking down the apparatus. Here agreement indicated an awareness of the positive hidden effect of children learning to work together to set up equipment and take responsibility for their environment.

Scenario 3 Agreement to having more games because of children's preference focused on the idea that children will learn more if they enjoy the activity; as long

as learning was being developed rather than just playing a game. Those that disagreed with this scenario voiced the need to develop variety in the child's perception of diversity in physical activity. These students had the opinion that games had been taught too much in their schooling. Disagreement implied a realization of the negative hidden effect from the null curriculum of children choosing activities based on a limited perception of other possibilities.

Scenario 4 Those who agreed that "children to be stuck initially in a task, then to become active after guidance", felt that it was good that the children had to struggle to solve a problem, as long as they were able to discover an appropriate solution. Students who disagreed were not sure as to whether it was appropriate for children to be stuck. They felt that the guidance might imply just copying the teacher rather than solving the problem. Agreement to this scenario was due to PETE students feeling that a pupil struggling to eventually solve a problem had a positive hidden effect of the pupil taking some responsibility for solving the reason why they were stuck.

Scenario 5 Students that tended to agree with not scoring games felt that the fun aspect of games should be stressed rather than the competition. In their past experiences the competitive element had always been stressed. This had resulted in the athletically gifted always doing well at the expense of the less physically able. Those who disagreed felt that children will always compete so it is better to guide this competition with teacher supervision than to let it exist pervasively within the lesson. Disagreement indicated that the respondent realised that teaching children how to handle competition is better than the hidden effect of trying to suppress competition as if it does not exist.

Scenario 6 Students that agreed to make children do dance when they forgot their athletic clothing indicated that this was due to observations in their past physical education lessons. They felt that children tended to avoid physical education by forgetting their athletic clothing on purpose. If this continued they as teachers would contact the child's parents. Students who disagreed with school children doing physical education when they forget their athletic clothing felt that they did not want

the children to ruin their school clothes. They would contact the parents if the absence of athletic clothing persisted. This scenario is negative due to the problem of not having athletic clothing for physical education needs to be confronted and sorted out, rather then ignored by allowing physical activity in non-athletic clothing.

Scenario 7 Agreement to the scenario of following the school principal's desire to increase activity in a physical education lesson by having the children copy the teacher's actions to music, was due to the feeling that the teacher had no choice in the matter if the principal indicated what should happen in their lesson. Those that disagreed expressed the belief that there was no need to copy the teacher to be active. Activity levels would increase as the children learn to use the movement possibilities of their bodies. To them the principal was wrong to believe that imitation was an effective way to increase activity levels. Disagreement with this scenario is seen as the correct response due to the principle being unaware of the null curriculum of what can be achieved through creative dance compared to aerobic type dance for children.

Scenario 8 Agreement with this account meant a belief that children would benefit from the exploration time in that they would feel more comfortable with the equipment. If children were not allowed to experiment then they would become too reliant on the teacher's way of using the apparatus. Students who disagreed felt it would be unsafe to let the child play on the equipment. The opinion being that the children would go wild and damage themselves or the equipment. Agreement to this scenario indicated the respondents realized what is possible for the children to learn through experimentation as a learning base for movement. Without such experimentation the hidden effect is that children become reliant on the teacher.

Scenario 9 Students who agreed to giving positive encouragement all the time felt this approach would help the less physically able child feel good about physical education. This response was a reaction to negative feedback experiences for less physically able children which they had witnessed in their past physical education lessons. Disagreement to this positive encouragement all the time was because students felt that this would devalue the teacher's praise. The pupils would not have

respect for the teacher's comments and would tend to feel that whatever they did would be praised. This latter response indicated an awareness of the hidden effect of praise being used generally and losing its value for the pupils.

Scenario 10 Agreement with this scenario of the teacher always changing into athletic clothing for physical education was because the student felt it was important to show the pupils that the teacher was ready to be involved, was able to help physically, and that they practised what they preached. Disagreement with this scenario meant that it was not always important to be changed, it depended on the circumstances. To them a teacher did not have to be active to teach physical education. Agreement indicates positive hidden curricula messages through the covert curriculum of learning in that the pupils see the teacher as a role model.

Scenario 11 Students who agreed to specific motor skills tests for a grade in physical education felt it would be all right as long as the testing was appropriate to the age and ability of the child; then a fair and objective grade could be obtained. Students who disagreed with this form of testing stated that the mark would not reflect the effort and improvement that the child had made. The testing would give high grades to those who already knew they were good at physical education. Disagreement to this scenario indicated a realization of the hidden limiting effect of objective testing in that the process of learning is devalued. This process of learning is of importance for the growing and developing young child because actual performance is limited by the physical potential of their immature bodies.

At times the students indicated a neutral opinion to some of the scenarios. The reason for this seemed to result from indecision between the agreement and disagreement perspectives of a scenario.

Results of the Hidden Curriculum (POPE) Questionnaire

The questionnaire displayed a high stability for the hidden curriculum index over time with the correlations between pre-course and post-course hidden curriculum scores for Class B1 of .858 (13), $p<.001$, and for Class B1 and Class C combined of .5586 (28), $p<.01$.

Table 3 Calculated mean scores on the POPE questionnaire

POPE completion in relation to course exposure	**Spring** Class A	**Fall** Class B	**Winter** Class C
Post-Course	O_1 = 0.45 (22) -- *	O_4 = 0.71 (14) ---------- O_3 = 0.77 (13)	O_6 = 1.00 (15) --
Predicted scores from Table 1.	*O_1 = 1.00* --	*O_4 = 1.00* *O_3 = 1.00*	*O_6 = 1.00* --
Pre-Course	-- --	-- (14) ---------- O_2 = -3.85 (13)	O_5 = -1.00 (15) ---------- --
Predicted scores from Table 1.	-- --	-- *O_2 =-3.00*	*O_5 =-3.00* --

Note: Number of respondents in each class is indicated in the brackets.

* "--" indicates no observation for this cell or subcell.

Table 3 represents the mean scores for the three classes as predicted in Table 1. The trend for Class A and Class B seems to be as predicted. However, Class C displays a significantly less negative pre-course score on the hidden curriculum questionnaire than

Table 4 The t-test scores for the POPE questionnaire

Threat to Validity	Trend of POPE Inventory Scores	N	d.o.f	t-value	t-test
History	$O_1 > O_2$	35	33	3.98	$p=0.000^{*}$
	$O_3 > O_2$	13	12	6.65	$p=0.000^{*}$
	$(O_3+O_4)/2 > O_5$	42	40	1.35	$p=0.096^{*}$
Testing	$O_3 = O_4$	27	25	0.04	$p=0.969^{**}$
Selection	$O_2 < O_3$	13	12	-6.65	$p=0.000^{*}$
	$O_2 < O_1$	35	33	-3.98	$p=0.000^{*}$
	$O_2 = O_5$	28	26	-2.94	$p=0.007^{**}$
Reactive or interaction effect of testing	$O_1 = O_4$	36	34	-0.23	$p=0.820^{**}$
	$O_1 = O_3$	27	25	0.04	$p=0.969^{**}$
	$(O_1+O_4)/2 = O_6$	51	49	-0.46	$p=0.651^{**}$
The interaction of selection biases and the experimental variable.	$O_5 < O_6$	15	14	-2.15	$p=0.025^{*}$
	$O_5<(O_1+O_3+O_4)/3$	64	67	-1.84	$p=0.093^{*}$
	$O_2 < (O_1+O_4)/2$	49	47	-4.44	$p=0.000^{*}$

Note: * one-tail t-test ** two-tail t-test.

predicted. The post-course hidden curriculum score for Class C does show a significant positive shift that is comparable to the shift in the other two classes post-course hidden curriculum score on the POPE questionnaire.

Table 4 displays the grouped t-test for independence and paired t-tests for dependence that were calculated to test the validity of the scores that related to the

statistical checks outlined in Table 2 of the previous chapter. In the one-tail t-test where the direction of the change was known, all the results were significant apart from the "History" section where Class C 's pre-course $\mathbf{O}_5$ score compared to the other two classes post-course scores ($\mathbf{O}_1$ and $\mathbf{O}_4$). The two-tail t-tests were used in cases where the direction of change was unknown but the means were expected to be statistically equal. The t-test scores, apart from the $\mathbf{O}_2 = \mathbf{O}_5$ in the "Selection" section, generally validate the questionnaire results as showing a change in PETE students' perceptions of the hidden curriculum for the three classes. This $\mathbf{O}_2 = \mathbf{O}_5$ result would indicate a rejection of the null hypothesis when an acceptance would be expected.

This result seems to indicate some form of additional affect on Class C causing a more positive initial response to the hidden curriculum questionnaire. Before this additional affect could be examined further it was necessary to examine whether the trend from the pre-course and post-course hidden curriculum scores for Class C ($\mathbf{O}_5$ and $\mathbf{O}_6$) and Class B1 ($\mathbf{O}_2$ and $\mathbf{O}_3$) were related by performing a 2 way analysis of variance of repeated measures. This two-way ANOVA (2x2) had time beginning and end of the course and class labelled B1 and C (see Appendix H). The results showed a significant main effect of time with $F(1, 26) = 34.42$, $p < 0.000$. In addition there was a significant main effect between class by time with $F(1, 26) = 7.09$, $p < 0.05$. As shown by the four repeated measure means $\mathbf{O}_2$, $\mathbf{O}_3$, $\mathbf{O}_5$ and $\mathbf{O}_6$ in Table 3, the pattern of interaction in both Class B1 and Class C for the hidden curriculum score would seem to be significant from this two-way analysis despite Class C starting with a higher initial hidden curriculum score. This higher pre-course hidden curriculum score would indicate the possibility of interaction from some sort of selection bias to taking the course influencing the PETE student's response to the POPE questionnaire. This will be examined later with the analysis the demographic questionnaire.

The analysis of section 1 in the perceptions of physical education questionnaire concerning student teachers' forced choices in relation to the planning, implementation and evaluation of the physical education curriculum revealed only

Table 5 Crosstab contingency table of classes in relation to child 'being challenged' as important in evaluating a successful lesson

CLASS	BEING CHALLENGED				
	Not Imp.	Most Imp.	2nd most Imp.	3rd most Imp.	n
Class A (Post)	13.6%	45.5%	31.8%	9.1%	22
Class B1 (Pre)	38.5%	15.4%	38.5%	7.7%	13
Class B2 (Post)	21.4%	35.7%	28.6%	14.3%	14
Class C (Pre)	46.7%	0.0%	26.7%	26.7%	15
N					64

Chi-Square	Value	DF	Significance
Pearson	14.99451	9	.09109
Maximum Likelihood	18.33790	9	.03145

Note: 'Post' = perception made after the student has taken the course;
'Pre' = perception made before the student took the course;
'Imp.' = important.

one significant shift in the students' perceptions of a successful physical education lesson. Using a chi-square to compare the association between the classes and the importance given to pupils being"challenged" during the physical education lesson, a Maximum Likelihood (ML) chi-square (9, N = 64) = 18.99, $p < .05$ was displayed, as shown in Table 5 (see Appendix F). Using Iversen (1979) decomposing chi-square procedure to understand the distribution of variance between groups chi-square

degrees, it became evident that the majority of the ML (2, N = 64) = 12.32, $p<.01$, was from an increased importance given to the term "challenged" in the post-course surveyed classes compared to the pre-course surveyed classes. This can be determined from Tables 6 and 7 by adding the ML chi-square scores together. The post-course scores in Table 6 show a larger percentage choosing "challenged" as being important compared to pre-course scores, this shift from the normal distribution explaining the ML chi-square (1, N = 64) = 5.365, $p<.05$. In Table 7 those that

Table 6 Crosstab contingency table of 'being challenged' as important compared to not being important between pre-course and post-course samples

	BEING CHALLENGED	
WHEN SURVEYED	Important	n
Pre-course	57.1%	28
Post course	83.3%	36
N		64

Chi-Square	Value	DF	Significance
Pearson	5.34438	1	.02079
Maximum Likelihood	5.36538	1	.02054

Note. Repeated measures were not taken into account, only first response at forced selection be it pre-course or post-course.

Table 7 Crosstab contingency table of 'being challenged' as most important compared to being of second or third importance between pre-course and post-course samples

	BEING CHALLENGED	
WHEN SURVEYED	Most important	n
Pre-course	12.5%	16
Post course	50.0%	30
N		46

Chi-Square	Value	DF	Significance
Pearson	6.29817	1	.01209
Maximum Likelihood	6.95712	1	.00835

Note. Sample is only those that selected important as most, second or third in relation to being important in evaluating a successful physical education lesson.

select "challenged" as one of their first three choices represented 30 out of 36 post-course students, but only 16 out of 28 pre-course students. Out of these 16 pre-course students only 2 (12.5%) selected "challenged" as the most important. In the post-course survey there was 15 (50 %) that selected "challenged" as the most important. Hence, the low pre-course result constituted the ML chi-square (1, N = 46) = 6.957, $p<.01$. The remaining ML chi-square of 6.67 was distributed evenly throughout the remainder of the contingency tables except for a difference between the two pre-course classes in relation to "challenged" being the most important. This comparison shown in Table 8 gave a ML chi-square (1, N = 16) = 3.06, $p<0.09$. With only 57% of the pre-course surveyed classes selecting "challenged", and the high percentage (87.5%) selecting "challenged" as being of second or third importance in a physical education lesson, the indication is a lesser importance allotted to this form of an evaluation of a successful physical education lesson for the pre-course classes compared to the post-course surveyed classes.

Table 8 Crosstab contingency table of 'being challenged' as most important compared to not being most important for the pre-course classes

	BEING CHALLENGED	
PRE-COURSE CLASSES	Most important	n
Class B1	25.0%	8
Class C	0.0%	8
N		16

Chi-Square	Value	DF	Significance
Pearson	2.28571	1	.13057
Maximum Likelihood	3.05928	1	.08028

Note. Only 8 students of a possible 13 from class B1 and only 8 students of a possible 21 from class C selected 'being challenged' as having importance in evaluating a successful physical education lesson

Using the demographic questionnaire (DIABIPE) to compare background information about the students in relation to their scores on the hidden curriculum (POPE) questionnaire, it was discovered that the reason students gave for selecting the course was significantly

Table 9 Percentages from crosstab contingency table of the four classes in relation to reason selected course

CLASS	REASON SELECTED COURSE: Course requirement	n
Class A	45.5%	22
Class B1	46.2%	13
Class B2	35.7%	14
Class C	6.7%	15
N		64

Chi-Square	Value	DF	Significance
Pearson	6.66782	1	.00982
Maximum Likelihood	8.09402	1	.00444

Note. Percentage who selected creative dance course as a course requirement is shown, those who selected course out of interest or desire to teach creative dance is hundred percent minus shown percentage.

Table 10 Percentages from crosstab contingency table of Class C compared to the other three classes in relation to reason selected course

CLASS	REASON SELECTED COURSE: Course requirement	n
Class A, B1 & B2	42.9%	49
Class C	6.7%	15
N		64

Chi-Square	Value	DF	Significance
Pearson	6.66782	1	.00982
Maximum Likelihood	8.09402	1	.00444

Note. Percentage who selected creative dance course as a course requirement is shown, those who selected course out of interest or desire to teach creative dance is hundred percent minus shown percentage.

associated with their score on the POPE questionnaire. A t-test was used to compare the group of students who selected the course because it was compulsory in their programme compared to those who selected the course out of interest or desire to

teach creative dance. The former group scored significantly lower in their pre-course perceptions of hidden curriculum in a physical education lesson compared to the latter group. This lower score indicated less awareness of the effects of the hidden curriculum. The result of the grouped t-test calculation of "out of interest" compared to "compulsory" for selecting the course being T = -2.00, which

Table 11 Percentages from crosstab contingency table of Class A compared to Class B (B1 and B2) in relation to reason selected the creative dance course

	REASON SELECTED COURSE	
CLASS	Course requirement	n
Class A	45.5%	22
Class B1 & B2	40.7%	27
N		49

Chi-Square	Value	DF	Significance
Pearson	.10999	1	.74016
Maximum Likelihood	.10993	1	.74022

Note. Percentage who selected creative dance course as a course requirement is shown, those who selected course out of interest or desire to teach creative dance is hundred percent minus shown percentage.

Table 12 Percentages from crosstab contingency table of group B1 compared to group B2 from class B in relation to reason selected course

	REASON SELECTED COURSE	
CLASS	Course requirement	n
Class B1	46.2%	13
Class B2	35.7%	14
N		27

Chi-Square	Value	DF	Significance
Pearson	.30429	1	.58121
Maximum Likelihood	.30464	1	.58099

Note. Percentage who selected creative dance course as a course requirement is shown, those who selected course out of interest or desire to teach creative dance is hundred percent minus shown percentage.

for degrees of freedom (df) = 26, has a p value of .056. Excluding Class C's results on the selection variable produced a T = - 1.17, which for df equal to 11, has a p value of .133. This result was not significant (this could be due to the small sample size of 13 but the trend did indicate that those that selected the course for motives other than it being a compulsory requirement in their programme seemed to be more aware of the hidden curriculum.

Examining this "reason for selecting course" factor further it was discovered that 'course selection' compared to 'class' resulted in a ML chi-square (3, N = 64) = 8.51, $p<.05$, see Table 10 (Appendix G). Using the decomposing chi-square method once again it was discovered that the ML chi-square (1, N = 64) = 8.09, $p<.001$ was due to Class C's responses compared to the other three Classes. Only .42 of the ML chi-square was due to the difference between the other three Classes, see Tables 11 and 12. This suggests that a more intrinsic desire to select the course (interest in course or want to teach creative dance) that existed in Class C had a positive connection to being more aware of the hidden curriculum within the perceptions of physical education scenarios.

The only other variable that displayed a significant difference between the classes was the pre-course score on the perceptions of physical education inventory and the student's Grade Point Average (GPA). Students with a GPA of seven and above scored significantly higher on the perceptions of physical education inventory. The grouped t-test result of GPA less than seven compared to GPA greater or equal to seven being T = -1.75, for which df equals 23, has a p value of .046.

Discussion

Comparing the calculated means for the groups in Table 3 to the predicted means outlined in Table 1 of Chapter 3, it can be seen that the trend was as expected with the only discrepancy being that the pre-course hidden curriculum score for Class C was significantly higher than for Class B. This result affects the results in Table 4 that involve Class C.

Considering Table 4 it can be seen in the "History" section that for Class A

and Class B a consistent relationship was maintained that was not affected by other events occurring between the temporal period of the course. That is, there was a significant shift of perceptions as measured by the POPE questionnaire over the temporal period of the PETE course that was not due to any influence outside of the course. Class C in relation to the other classes does not have as much a negative pre-course score on the hidden curriculum (POPE) questionnaire as the other two classes. It is proposed that some sort of background experience for these students created the desire to take the course which may be a cause of this effect on their initial score on the POPE questionnaire. This is supported when the post-course result for Class C ($\mathbf{O}_6$) is more positive than the post-course results for the other two classes.

The "*Testing*" section in Table 4 represents the "true" experiment where the PETE course is responsible for the shift in the PETE students' perceptions of the hidden curriculum. Significant shifts in perceiving the hidden curriculum on the POPE questionnaire from pre-course to post-course are shown in the "selection" section. This factor coupled with the similarity of means between Class B's $\mathbf{O}_3$ and $\mathbf{O}_4$ shown on the two-tail probability score ($T = .04$, for df equal to 25, has a p value of .960) indicates no remnant effect of taking the test twice over a twelve week period.

External to the course is the possibility of a *reactive or interaction effect of testing*. This is where the respondents receiving the POPE questionnaire pre-course are more sensitised to the effects of the experimental variable. That is, the PETE course made them more aware of the hidden curriculum because they had taken the POPE questionnaire. The results show that all the post-course means on the POPE questionnaire ($\mathbf{O}_3$, $\mathbf{O}_4$ and $\mathbf{O}_1$) have a high likelihood to be the same. This is despite Class B1's pre-course ($\mathbf{O}_2$) completion of the POPE questionnaire. Class C's post-course response compared to the post-course responses for Class A and Class B has $p = .651$ for a two-tail t-test which supports the null hypothesis despite the whole class having the POPE questionnaire prior to the taking the course. This indicates no reaction to the effect of testing.

The "*Selection*" section in Table 4 refers to some form of selection process acting on the PETE student's perception. The half of Class B (referred to as Class B1) that did the pre-course hidden curriculum (POPE) questionnaire was randomly selected with no selection process operating. It is possible that a unknown common factor in Class B1 may have caused a bias that affected their results, but the resulting similarity of the post-course scores for both groups in Class B (as shown in the previous section) indicate otherwise. In addition, Class A post-course hidden curriculum score ($\mathbf{O}_1$) compared to Class B1 pre-course hidden curriculum score ($\mathbf{O}_2$), reveals a t-test score of T = -3.98, which for df equal to 33, has a p value of .000, which indicates a consistent course influence for different groups of PETE students. The comparison of the two pre-course scores for Class B1 ($\mathbf{O}_{2)}$ and Class C ($\mathbf{O}_5$) gives the result T=-2.94, which for df equal to 26, has a p value of .007. This indication of a significant difference between the pre-course measures for two different groups could indicate that the hidden curriculum (POPE) questionnaire was not necessarily measuring a change in PETE students' perceptions of the hidden curriculum in a physical education lesson with the results in Class B being particular to that sample of students. However, the subsequent higher post-course hidden curriculum score for Class C ($\mathbf{O}_6$ = 1.00) that compared to the pre-course hidden curriculum score for Class C ($\mathbf{O}_5$ = -1.00) was a significant shift to the $p<.05$ level. It is possible from this result that the shift in perceiving the hidden curriculum resulting from the PETE course influence has a ceiling affect dependent on the level the students started at when entering the course. The ANOVA result from a comparison between Class B1 and Class C over beginning and end of course indicated a significant main affect of time that was also consistent between classes, confirming a significant shift for both classes that related to the initial response of class members to the hidden curriculum questionnaire. These results therefore support the belief that the hidden curriculum (POPE) questionnaire is measuring a positive change in the PETE students' perceptions on the hidden curriculum in physical education.

The interaction effects of selection biases and the experimental variable relates

to an external influence of selection biases of students affecting their response to the PETE course (experimental variable). In this section the results on the t-test show no selection bias between Class A scores and Class B. Class C provides the inconsistencies. The results indicate a possible selection bias for the students entering Class C giving them a pre-course score higher than the expected score on the hidden curriculum (POPE) questionnaire.

To explain Class C's greater perception of the hidden curriculum at the start of the course on the POPE questionnaire, analysis was made of the background of the PETE students using the demographic questionnaire (DIABIPE, see Appendix B). Using a chi-square analysis and decomposing the variance in the contingency table, a strong intrinsic desire to take the course in Class C was revealed compared to the other classes (Tables 9 to 12). This intrinsic desire compared to the external reason (requirement in course) also resulted in a significant one tailed t-test for the pre-course scores for all classes on the hidden curriculum (POPE) questionnaire. Excluding Class C from this analysis of pre-course completion of the hidden curriculum questionnaire left the thirteen respondents in Class B_1. This result, though not significant (too small a sample) did display a trend of an increase in score on the hidden curriculum questionnaire if the respondent displayed an intrinsic desire to take the course. The result suggests that those students who were personally motivated to take the course seemed to initially be more perceptive in relation to the hidden curriculum. This speculation needs to be examined further with a larger sample.

The other variables such as experience with children, amount of dance experienced in school years, present and previous courses taken in the university related to the dance course, or characteristics of previous physical education programmes, did not appear to influence scores of perceptions of the hidden curriculum in physical education lessons. The GPA did indicate that students who claimed to have a grade of seven or above seemed to be more perceptive of the hidden curriculum factor within the scenarios of the hidden curriculum questionnaire prior to entering the course. This may be an indication of their greater interpretive

powers in relation to course material in university courses, hence their higher GPA. However, this relationship did not exist in the post-course analysis.

The significant shift from pre-course compared to post-course scores in relation to the PETE students' perceiving success of a physical education lesson as associated with the child being challenged, would seem to be a direct influence of the course. To understand this shift, and possible new interpretation by the PETE students of what "challenged" meant, information from the ethnography findings will be informative. Suffice to say at this point that the nature of creative dance lessons challenges pupils to be problem solvers. This problem solving encourages the pupil to cogitate a personally expressive solution within the movement framework created by the teacher. There were two students in Class B_1 who showed an exception to this shift in the ML chi-square (1, N = 16) = 3.06, p= .080, shown in Table 8. A speculative explanation for this seemed to be due to a combination of two factors. Both students were parents of young children (3 to 5 year old's) and had previously had the creative dance course instructor, Carol, for a related physical education course within the last year. These findings came from the ethnography research so they could not be substantiated to the rest of the classes. I would propose that contact with Carol in a physical education course aimed at young children, coupled with a pedagogically responsible contact with a young child, may have led to a focus on the benefit of challenging the young child.

Conclusion

The empirical information from this chapter seems to indicate a definite shift in the students' perceptions regarding effective decisions concerning the hidden curriculum in physical education. If the hidden curriculum (POPE) questionnaire is effective enough in posing scenarios that indicate a pedagogy inclined towards generating active lifestyles in children, then in relation to the hypothesis stated in Chapter One, it would seem that the findings support the first statement:

1. Changes in student perceptions of effective physical education decisions over the temporal period of the

> teacher education course, as indicated in the hidden curriculum (POPE) questionnaire, will reflect an advancement towards a pedagogy that encourages an active lifestyle.

However, the findings were unable to substantiate any specific background experiences that the PETE students might have had that could make them more aware of the hidden curriculum. The findings implied that intrinsic intentionality in relation to selecting the course (interested in taking the course) resulted in an initial perception of children in physical education that was more aware of the effects of the hidden curriculum as measured by the hidden curriculum (POPE) questionnaire.

No common factor in the PETE student's background indicated any connection to perceiving the hidden curriculum. Therefore causal information on the following second and third hypothesis was not forth coming:

2. There will be a significant difference in perceptions of effective physical education decisions in relation to the student teacher's background in physical education.

3. There will be significant change in perceptions of effective physical education decisions in relation to background experiences in physical education, as a result of exposure to the teacher education dance course.

The fact that students who selected the course for intrinsic reasons were more aware of the hidden curriculum than students who took the course as a requirement, seems to indicate a prior understanding of the nature of the course and the learning of young children that was not tapped by the demographic questionnaire. The reason for having an intrinsic desire to do the course would need a deeper analysis, such as a life history approach as advocated by Sparkes (1992).

Now that it is established that the PETE course develops the students' perception of the hidden curriculum in physical education, the next chapter will report the qualitative research findings in an attempt to interpret how this effect occurs. The following questions from Chapter One will be addressed:

1. What aspects of the functional curriculum of one teacher education course are perceived to develop the student toward becoming an

effective physical educator?

2. What aspects of the functional curriculum of a teacher education course are implicit and hidden?

CHAPTER FIVE

Results and Discussion from the Ethnographic Research

The 1992 Autumn creative dance course started with thirty three students. At the end of the twelve week course there were twenty seven left. Why had six students dropped the course? What effect did the course have on the twenty seven remaining students?

The explicit function of the course was; "The study of Laban's conceptual framework as a basis for building dance experiences" referred to as movement concepts in this chapter; "The study of action word 'families' and their use in designing material for creative dance" words commonly known as verbs; "Exploration of music to provide students with an opportunity to develop their listening skills, resulting in an ability to select suitable music to accompany creative dance"; and "Exploration of voice sound, words, rhymes, prose, poetry as a stimulus and accompaniment for creative dance" (Carline, 1992, p. 1). As such this content was the main focus of the course. The content was housed within the objectives of the course which were, "To study the contribution of creative dance to the aesthetic and creative education of the young child"; "To provide opportunity to acquire the necessary skills and background in creative dance experiences for children from four to eight years of age" (Carline, 1992, p. 1).

The course had one major written assignment worth thirty percent of the grade. This first assignment involved an analysis and critique of a video of an experienced teacher teaching a creative dance lesson to young children. The second assignment was an equally weighted practical assessment completed at the end of the course. In this assignment the PETE students worked in groups to create a dance to music for young children to watch. Their finished dance was videoetaped and marked by the lecturer. To complete the seventy percent term work grade there was a small participation mark for regular attendance and participation in practical tasks and discussion. The last thirty percent of the course was an open book final where the students were expected to prepare material for a dance theme given by the

lecturer. In a timed exam the students then answered questions on their prepared material in relation to the age of the children they would teach.

Four of the students dropped the course when they realised the type of tasks and the workload involved. One student, whose attendance had not been regular, dropped the course after receiving a grade four for the written assignment. He was concerned that a low grade might pull down his GPA. The sixth student dropped the course because the written assignment required too much work. She was trying to do six courses and earn money at a part-time job. That left twenty seven students who, with Carol the lecturer, created the empirical findings discovered through participant observation and informal interviews.

Cultural Themes

An approximate total of 52 hours was spent observing the PETE students within the course, and approximately 15 hours was spent interviewing the students and lecturer concerning the course. From the observations and interviews 101 cultural domains were identified. Following Spradley's (1980) "developmental research sequence" five main cultural themes were gleaned with three associated sub-themes. These themes communicated to the researcher the main patterning of the PETE culture within the university culture. The themes were formed through the interaction of the identified cultural domains and expressed in relation to a process form in which they manifested themselves in the culture. To assist in this procedure the nature of universal themes listed by Spradley (1980, p. 152) were used to develop the process forms identified in the culture by the researcher. Table 12 lists the process forms and the cultural themes they indicated.

Thematic Questions

The following questions are created by combining the process forms and the cultural themes:

1. How did the actions and ideas of students in the course reflect categories of types of students?

2. In what way did the recurring focus of the nature of childhood occur in the course?

Table 13 The cultural themes and the process form by which they became apparent

CULTURAL THEMES

	PROCESS FORM	THEMES
1.	Categorising	TYPES OF STUDENTS
2.	Recurring Focus	NATURE OF CHILDHOOD
3.	Cultural Contradiction	TEACHING DEVELOPMENT
4.	Informal Learning Influence	LECTURER AND STUDENTS' IMPLICIT INTERPRETATIONS OF CULTURAL EVENTS
5.	Cultural Problem Solving	LEARNING CONTENT

	PROCESS FORM	SUB-THEMES
3i.	Teacher to Pupil Relationship	PEDAGOGICALLY CENTRED NARRATIVES
4i.	Student Teacher Status	MEANING ATTRIBUTION OF GRADE
5i.	Cultural Conflict	TIME & REFLECTION

3. What cultural contradictions existed between the creative dance course and other teaching experiences for the PETE students in relation to their teaching development?

   3i. In what way did an understanding of the relationship between a teacher and a pupil develop as a result of pedagogically centred narratives?

4. Did the lecturer's and students' implicit interpretations of events have an informal learning influence?

   4i. How did the student teachers interpret their status as a university student in relation to grade attribution?

5. How was the problem of learning course content solved in the university culture?

   5i. How was the cultural conflict between reflection on new knowledge and available time resolved?

Three main themes and sub-themes were combined in questions 2, 4 and 5 because they naturally complemented each other in the discussion of findings. By addressing all these questions and relating them to the functional curriculum of the creative dance course, the culture of the PETE programme will be explained. Using the framework for the functional curriculum of an educational setting outlined in Chapter Two, Figure 4 was drawn to show how the themes can be housed within the functional curriculum of the creative dance course which exists within the learning milieux of the elementary education programme in the university system. As each theme question is addressed its relationship to the functional curriculum displayed in Figure 4 will be proposed. It is interesting to note how the interaction of the themes in Figure 4 implies the dynamic meshing of the meaning within the PETE culture. The functional curriculum model in Figure 2 seemed to organise the themes into the categories of curricula identified by the literarure. This organisation creates an exploratory map as to the influence of the hidden curriculum at the different levels of learning from explicit to implicit, or rather from probable realised learning to possible hidden learning.

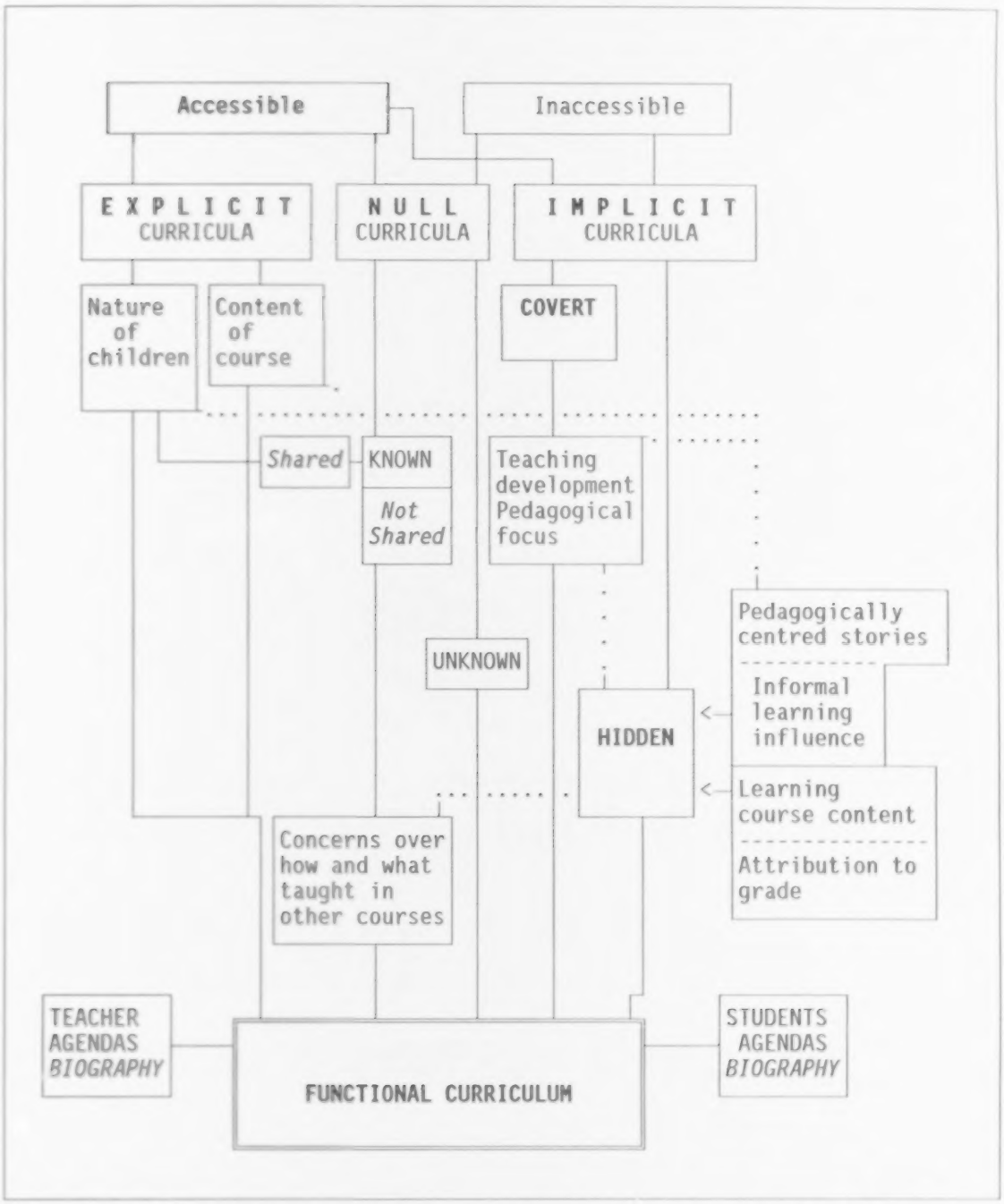

Figure 4 The Cultural Themes within the Functional Curriculum of the Creative Dance Course.

Researcher's Impression of PETE students

1. How did the Actions and Ideas of Students in the Course Reflect Categories of Types of Students?

This categorising theme developed as the researcher felt the need to try to express the contrast in students' actions and ideas displayed during the course. To some degree these categories reflected Earls's (1984) and Gore's (1986) identification of PETE students. The analysis (see Appendix I for componential analysis table) produced four types of students. Through selective analysis it was decided that these types actually reflected stages of development on a continuum of commitment to which the lecturer was teaching. The degree to which the PETE students were committed to the ideas of the course was an indication of how much they perceived that the course would help them be more effective as generalist teachers with a movement focus. A student may predominantly display one type of behaviour or idea but at times under the challenges of the educational setting may move into a higher or lower stage. Tables 13 and 14 summarize the proposed stages of PETE student development. The main sources of data for the contemplation table came from analysis of each student's ideas in a paper for assignment one; ideas they expressed in interviews; and, ideas expressed in class discussions. For the behaviour section, data came from the students' approach to practical tasks in class; their actions when teaching twenty grade one pupils who came in for one lesson; and, their actions when working in groups with their peers. The information gives the reader a sense of how students interact throughout the course. Most of the students who were predominantly identified as indifferently committed did not finish the course.

In summary, progressively committed students were able to contemplate a sense of the young child in relation to the child's development and were able to contextualise this understanding. Their actions reflected a belief in the method shown to structure their teaching in relation to this understanding. They took personal responsibility for success and failure with this process. The thoughtfully acquiescent students had a forming sense of the child. They were starting to realise

Table 14 Identification of PETE students through perception of contemplation

Categories of students	Source of Classification Evidence CONTEMPLATION Internal to student
1. PROGRESSIVELY COMMITTED	Is able to get a sense of the child and contextualise interpretation. Relates well to other sources. Recognises the significance of teaching actions. Is excited by the potential of what's learnt. Sees grade as a reflection of ability to express understanding about teaching.
2. THOUGHTFULLY ACQUIESCENT	Has a sense of the child but does not spot differences. Realises most of the important teacher actions. Does not relate enough to other sources. Feels a need to learn how to express ideas better. Grade is not a reflection of teaching ability, due to fair but hard marking.
3. PASSIVELY ACQUIESCENT	Not interpretative of child, tends to describe. Identifies important teaching actions but does not explain. Does not relate to other sources very well. Feels that effort equals ability. Grade is related to hard marking and task not being clear enough.
4. INDIFFERENTLY COMMITTED	See children as a "group" rather than "individuals". Tend to give a superficial description. Lack appreciation of important teaching behaviours. Does not relate to other sources. Try to do minimum work to get acceptable grade. Standard of marking is too hard. Tasks are too vague. Usually got higher mark other courses.

Table 15 Identification of PETE students through their recurring behaviours in the course

Categories of students	Source of Classification Evidence BEHAVIOUR External to student
1. PROGRESSIVELY COMMITTED	Thorough in their approach to work relating well to other sources. When teaching; applies movement concepts whenever possible; communicates to individuals as well as group; stopped inappropriate behaviour and rewarded good work. In class work is focused, imaginative and wants to get on with task.
2. THOUGHTFULLY ACQUIESCENT	Conscientious and motivated to teach dance well. When teaching; started to apply movement concepts; tended to communicate too much information to whole group; was positive but general with feedback; did not stop inappropriate behaviour. In group work was imaginative but tended to over plan and talk about task without a clear focus.
3. PASSIVELY ACQUIESCENT	Put a lot of effort into work but without realising significance. When teaching; applied movement concepts in planning but not in teaching; communication very general; did not correct inappropriate behaviour or reward good behaviour. In group work identified problems but did not offer many solutions. Tended to lack urgency to complete the task themselves.
4. INDIFFERENTLY COMMITTED	Descriptive in work trying to do minimum to get acceptable grade. When teaching; applied movement concepts generally in planning but not at all when teaching; didactic with pupils copying teacher actions; communication general to whole group without individual feedback to pupils. Did not stop inappropriate behaviour. In group work tended to watch, listen and wait for peers' ideas. Showed some interest in tasks but not committed.

the significance of the child's development in relation to teaching. The related methodology of teaching was apparent in their planning and starting to be realised in their behaviour to teaching and dancing. It took them time to get focused on the creative dance task, but they eventually took responsibility for their decisions. The passively acquiescent students did not have a real sense of the young child. They saw an importance to the teaching methodology but did not realise its significance in relation to the young child. They felt that by putting in a lot of effort into the work their ability to execute this methodology would happen. They were not ready to take the responsibility for deciding what to work upon in relation to this approach to teaching, relying on the lecturer's guidance to show them where to channel their efforts. The indifferently committed students had a limited sense of importance associated with a young child's individuality in relation to a child's growth and development. They did not appreciate the significance of teaching behaviours in relation to a child's development, and saw the methodology of teaching as just a routine to be learnt. They tried to minimise work to do just what is needed to get an acceptable grade.

The five PETE students individually interviewed in the course will be briefly described in relation to these classifications. Emma had a dance orientated background as a performer in Ballet and a teacher in very structured dance classes. She was very committed to the course, and after having Carol in the pre-requisite course had wanted to take the creative dance course. She expressed a feeling that the course with the dynamic, lively teaching of Carol had really made her feel confident of her ability to be innovative, to express her own ideas rather than rely on the expert way of doing it. As she said, "In Ballet I was so used to doing the correct way I forgot the reason for doing the dance move, creative dance gives me the responsibility of owning what I do."

Lesley was a secondary school student teacher taking education. She had selected the course as an elective because some of her friends in elementary education had recommended it to her. She was identified as generally progressively acquiescent in respect to the course. Her commitment was to becoming a teacher,

creative dance happened to be a medium where she could realise some of this commitment. She was very excited by what she saw as real teaching being done by Carol. As she said, "I'm learning through doing, not just copying." She did not feel that she would get the opportunity to ever teach creative dance, but she hoped she could apply the teaching principles in other discipline areas.

Janet was an elementary student with an art focus. She had selected the course as part of that focus and after the course had been recommended to her by a lecturer. In class activities she demonstrated progressively committed behaviour but her assessed work was generally more representative of an acquiescent student. In class she seemed very enthusiastic and tuned in to Carol's ideas, answering questions and coming up with good ideas. When describing the course she exclaimed, "It is great because you are learning about teaching and having a good workout." As the course neared the end she seemed to get tired and lacked her initial enthusiasm. She complained that too many courses seemed to want masses of unjustified information to be learnt.

Bob had taken the course to finish his course requirement. He was a mature student who had returned to school after starting a family. The course represented the last course he needed to finish his degree requirements. He said, "The course was interesting and good fun but felt too much was expected of the student, especially if you had not had dance background."

Zoe was a single parent mother who had taken the course as a requirement when she could not get into a course of her choice. She had experienced an impoverished physical education background in a small farming town. She liked the practical nature of the course but felt more theory was needed because she found it very difficult to make good notes. Both Zoe and Bob tended to be passively acquiescent in their thoughts and behaviour.

Aspects of the PETE Course that Developed the Students Towards Becoming an Effective Physical Educator

2. In what way did the Recurring Focus of the Nature of Childhood Emanate in the Course?

This was essentially an explicitly taught element of the course as indicated in the creative dance course objectives. Comparison was made in every class between how the PETE student handled the task and how young children had handled the task. Until fifty grade one children came to the class for three lessons most of the ideas about children came from Carol (as part of the null curriculum in Figure 2) who was sharing what could be learnt if children at different ages were present to do the creative dance tasks. Every dance that Carol used in the PETE class had been used by her with children. This enabled her to explain from experience what happened with children at different developmental rates. Development rate refers to the child's psychomotor, cognitive, affective and social growth. The students were familiar with these developmental rates from the pre-requisite course and other courses in the elementary programme. The comparison of children to adults in creative dance activities was developed through verbal analysis and through reflection on teaching actions in relation to the expected developmental levels for children. These developmental levels were explained in the following way. In the psychomotor domain the young children struggled with fine movement control due to their fast growth from toddler age to five years of age, then at five to eight years of age this growth would start to stabilize enabling them to become more sophisticated in the use of their bodies. Cognitively the child from four to eight years of age is just learning to perceive their world and represent it through symbolic representation and semantic relationships so there is the need for concrete experiences to relate to before they can make abstract representations. Affectively the young child is just learning to like and dislike activities as their attitudes to experience develops. At four years of age they still tend to be socially egocentric and as they get older they are gradually able to relate to other children and share experiences. In every task Carol would ask students to apply knowledge of development stages to a certain aged

child. For example, when deciding on what adverbs and action words would be suitable for a five year old:

> Holly: "Sad, angry, happy sort of words because they're simple to understand and have a clear movement idea to them."
> Carol: "That's right, you can do an angry jump or a happy jump. The five year old child has experienced those words in real life so they have an idea what they mean. The child by that age has enough movement ability to show the difference."

When explaining how to help young children to realise how to work with other children Carol explained:

> "For the first few years the teacher is a partner for thirty children. When they dance they are dancing with you. They learn appropriate ways to behave to others through their interaction with you, the teacher."

In teaching actions Carol was able to show the PETE students a contrast in the way she taught them and the way she taught children. For each student this happened on two occasions: once when a grade one class were taught by Carol in the university so that the students could observe in preparation for teaching the children the following week: and, on a second occasion when the students observed one (some students actually went several times) Saturday morning class where Carol taught five classes of children ranging in grouped ages from four to twelve, roughly numbering about eighteen children in each class.

The contrast between the PETE students and young children being taught creative dance came in relation to time spent on a dance study, the instructional vocabulary used by Carol and the movement expectation she had of the learners. For PETE students and school children the learning process generally followed a process of explore, experiment, repeat, select, practice, refine and perform advocated by Mauldon and Layson (1965) (see Appendix J for contrast in stages in a lesson for PETE student and for young children). Through exploration of a broad movement idea the pupils/students developed a movement awareness of what they could do. As Carol indicated when exploring action words, "You need to explore the possibilities of the word; let the student have something to choose from."

Carol would then challenge the pupils/students to experiment with the movement in a certain way such as using more body parts or trying out different floor patterns on the ground. The students/pupils were not asked to copy a movement task demonstrated by the teacher. As Carol stated, "Adult experiences are far more than the child. The child needs to choose from an array of their own possibilities not copy one from the adult."

As the pupils/students developed a range of movement possibilities they would be asked to select the most appropriate in relation to the theme of the dance. This challenged the pupils/students to sequence their movement into a whole which could then be practised and refined to a musical or rhyme beat, on their own or with a partner, or in a group. When the dance was completed it would be performed to an audience which could be half of the class, or with the children it could be their parents and friends. As was explained:

> Carol: "With alternatives the child's brain then starts to take off on its own."
>
> Janet: "So by verbally getting the ideas over allows for individuality."
>
> Holly: "It gives you the potential to always invent the right answer."
>
> Carol: "Yes, there is no definite right or wrong answer, it depends on how you interpret the task. The child's response reflects their personality in some way. Therefore their responses are individualistic even though they all have the same task."

On another occasion a girl in the class with a ballet background highlighted what it felt like to learn in creative dance. After catching everybody's eye and being praised for an original gracefully controlled collapse she remarked, "This is so good. You never know what the answer is."

Through verbally analysing the reason for different teaching actions the nature of childhood in relation to the educational potential of creative dance was emphasised. This process allows the learners to gradually, at their own developmental rate, become aware of their own movement abilities. The teacher structures tasks to challenge the different developmental domains of the learners and

guides their efforts towards original purposefully expressive movement. The gradual realization of personal ability by the children gives them ownership of their own appropriate movement idea and in time a personal responsibility for their own quality movement. The learners are gradually given responsibility for their own movements as the teacher perceives their readiness. As Carol remarked half way through the PETE course after the class displayed a dance they had been working upon:

> Carol: "It was a blur of action, but it also meant that people dared to take risks because so much was going on."

The students dared to take risks because they felt confident in being able to succeed, they had not experienced failure based on the judged best way to perform a movement task. Success was achieved by doing one's personal best and by gradually improving one's own personal performance over repeated attempts.

It can be concluded that Carol put forth a theoretical sense of the young child throughout the course. This was done by relating theory to practice to explain decisions; by contrasting between adults and children in creative dance in relation to the difference in developmental rates and experiences; and by giving examples from her own experiences with children. This latter factor will be dealt with in the next question in the analysis of the anecdote stories and events from the course that implied what Carol's teaching embodied in a pedagogical sense.

Cultural Contradictions for Teaching Development

3. What Cultural Contradictions Existed in Teaching Development Between the Creative Dance Course and other Teaching Experiences of the PETE Students?

This section arose from the contradictory understanding of teaching that the PETE students were experiencing in the creative dance course compared to present and previous teaching experiences. Understanding of teaching was developed in the creative dance course by observing and analysing practical sessions as learners and teachers, and from the observation of Carol teaching young children in the Saturday

morning programme. These two aspects of understanding teaching created a realisation of the interdependence of theory and practice. The combination of these two factors provided a strong justification for the educational value of the course material. Understanding of teaching from outside the course came from other university courses in the students' programme, observation of teaching in schools on the introductory practicum course, and the experiences PETE students had had in their school physical education. Teaching development for a PETE student related to each student's personal growth in ability to communicate to children a knowledge base that each student felt was worth while, and which the student could progressively plan and evaluate effectively in relation to the learners involved.

All the experiences leading towards teaching development for the PETE student seemed to form three aspects of the understanding of teaching (see Appendix K for componential analysis table that led to this conclusion). The first one contributed to the ideology base that the PETE student had towards teaching; that is, the body of reflective thought that guides a teacher's decision and subsequent action. The second aspect relating to teaching development was the process focus of lessons; that is, the manner in which content was delivered to try to realise understanding for each learner. And thirdly, the external reflection aspect which refers to the way in which knowledge in the course was applied to other contexts that involve teaching.

The teaching development theme was identified as a major element in the covert curricula of the creative dance functional curriculum. Essentially the ideology base, learning process focus and the external reflection of ideas to contexts outside the course, determined how Carol modelled her role, set up her lessons and guided her responses to behaviour. The hidden curricula learning was generated from the contradictions between Carol's ideology base, process focus and external reflections in relation to the trend of the educational milieux the PETE students had experienced and were experiencing.

Carol's ideology base was learner centred in so much as she tried to individualise tasks to the movement ability of each person. The written work was

subject knowledge centred in that each student had to show understanding in relation to the same set work, but Carol tried to make herself very available for students to help them clarify their understanding of what was required in each assignment. This individual help to students outside class also helped Carol to identify the difficulties the class was having in relation to the set work, so that she could guide lectures to deal with common problems. As she stated on several occasions, "One of the keys of teaching is getting beyond the barrier of learning from the pupil." The barrier refers to those features of a relationship between human beings which prevent one person understanding the perceptions of the other person. The appreciation of children allows the teacher to be sensitised to the child in such a way as to know how to challenge them and when to allow children independence to develop responsibility for their own learning.

In the course the process focus became more individualised and challenging as Carol got to know the students and created an environment where they felt comfortable to explore. As Carol said, "You are prepared to fall over, nobody worries if you do....not worried about making mistakes." The PETE students expressed the feeling of real learning because they did movement and made appropriate decisions about movement. As Lesley commented when asked what she thought about the course:

> "Love it!! You are getting fully involved in your learning. You always learn something new. A new style, a new thought, you get excited about it. You get to see what it means to do it. It's one thing to hear it, but doing and hearing it...you just get a total awareness."

In relation to her observation of the Saturday morning classes:

> "It was just phenomenal to watch. Then you see how she [Carol], I mean I expected it with us because we are all adults, but the kids respond to her in a similar way that we do. I was always wondering how she gets them motivated? How she keeps them on task? Its because she is really honest about what she does. She really cares and that is how it comes through in her teaching."

In contrast, her comments on other university courses where:

> "Oh, it's a struggle because you are a number. You are never listed by name, you are never called by name. Too many classes are so big. For example in an accounting class [her major is business education] there were 400 people. How do you ask, 'Oh, excuse me I don't understand?', you don't. There is no way. You are a number, you are treated like a number and they do not care. They really don't want to know you."

In fairness to university courses in general Lesley was referring to courses with large student numbers, but from other PETE students it was discovered that these large classes are frequently encountered in their programmes. All the interviewed PETE students indicated that in the first two years a majority of classes had fifty or more students in them. It is no wonder that these courses developed a subject centred approach and were didactic with occasional group work if the course had lab time. Smaller classes (around twenty five) were recognised as similar to the creative dance course in their educational approach, if the lecturer had the ability to teach rather than just lecture. Even with a small class and a teacher, the students also voiced the concern over the reasoning behind a lot of the content as Emma said, "After all, who wants to know the marriage system in Africa. What is the point when we don't get enough of what we came for [teaching skills]." Janet voiced similar frustrations and when asked if lecturers ever explained the suitability of what they were teaching she replied, "Well obviously it is their major, they know the most about it and what they are teaching, they don't give you reasons why they are teaching it to you, they are just teaching it to you."

In the PETE students' practicum experience there was observation of teachers in junior high and senior high schools in phase 1, then a teaching experience for four week and eight week periods in phase 2 and phase 3 respectively. Elementary students had a twelve week practicum with phases 2 and 3 combined. In relation to the phase 1 Zoe vented her frustration saying, "It did not help me much, they put me in a grade ten class, then a grade six. I want to do early childhood." Janet remarked in relation to the phase 1 experience:

> Janet: "A friend of mine came up with, this is her idea, she was having a horrible time with her co-operating teacher. Even if she had a good

co-operating teacher she felt it would be better to get involved like with the 'study buddy' system. That is better than just sitting there. Even in the lecture part of the education practicum I found it very difficult to visualize what they were teaching you. Some of the things that were requirements for this observation I did not see at all. So I had to make them up. It's the truth."

This lack of involvement was a frustration all the students voiced. The 'study buddy' system was a solution that a majority I interviewed were involved in as a way to solve this problem. They simply volunteered to be helpers in schools in their spare time. As Janet expressed with satisfaction when she contacted a teacher for whom she had been a 'study buddy':

"Actually I called her (teacher she had helped) last week to see if she wanted me to call in and help. She left me a message on the answer phone saying that, 'I would love to have you come back, it would be so fabulous.' It just made you feel really good. There is somebody who was aware what I was doing with the students and wanted me to come back. Just that 2 minutes on the machine gave me more than the education practicum course where I was observing the teacher for ten weeks."

The students in any programme had a course prior to their phase 2 and 3 practicum to prepare them for teaching. But as Lesley remarked when asked about her practicum:

Researcher: "When is your practicum?"

Lesley: "Next semester. I don't know how to make a lesson plan. I have a general idea but nobody has said this is how..."

Researcher: "There is a curriculum and instruction course you have to take."

Lesley: "Yah. Hopefully that will show me. But that should be something that you are started with. You should be taught how to teach from year one....You should be out in schools. How do you know if you really want to be a teacher if you go through two years and then get thrown into the classroom? In elementary it is worse, because at least in secondary I get three placements. In elementary you get two. In the first two years you hardly get any contact with anybody who has experience [teaching experience in schools].....The educational system is such that I do not want to go out and teach yet. I am not ready. There is no way I am ready. I'm a student. I am prepared to be a student."

The impression the PETE students gave was that the practicum experience was ineffective because it did not go far enough in the first year, and too much too late when it appeared in the third or fourth year. In their last practicum they just wanted to get through so that they could be finished, the idea of survival being paramount.

It became evident from comments that physical education in schools tended to have a recreational focus (a lot of opportunity for participation) in class instruction time, with the teacher giving more intense coaching to the school team players. This observation of physical education teacher's behaviour paralleled the findings of contexts described during studies of the socialisation of student teachers into teaching physical education in American schools (Dodds, 1984; Dodds & Locke, 1984). Carol also voiced an opinion that the impression of physical education held by society seemed rather limited as she stated, "We have a false picture of physical education teachers who can do everything themselves. Always demonstrating to children copying. The children stop moving because the pe teacher says one thing then does something else." To Carol the process of physical education involved the use of an array of teaching styles (Mosston, 1986), which challenged a learner to perceive a task through linguistic representation, visual association, kinaesthetic feeling, emotional expression, social appreciation and mental manipulation to achieve a personal understanding that could be communicated to other people. As she said, "With teaching there is always a new angle, that is what makes teaching exciting."

Throughout the course Carol invited students to reflect on course ideas outside of the class, a major focus being what a teacher could do in different situations and why certain actions were appropriate in relation to the learning child. For example in relation to praising pupils Carol explained, "Don't accept rubbish in movement. You have a different reaction depending on each child. Everything is not wonderful, marvellous, everything goes, you have got to push for better." And on another occasion, "You have lost sight of quality when you say 'isn't that wonderful' when it is not. The child eventually loses respect for what you have to say."

The Pedagogically Centred Narratives sub-theme to this Teaching

Development theme relates to how an understanding of pedagogy as it relates to physical education was developed in the creative dance course. As such the narratives strengthened the PETE students belief that they were learning to understand what to teach, how to teach, and why to teach in that way.

3i. In what way did an Understanding of the Teaching Relationship between a Teacher and a Pupil develop as a Result of Pedagogically Centred Narrated Events?

The use of anecdote stories from real life experiences and Carol's reflective interpretation, led students to realise what was waiting for them in the teaching world. As students indicated, it gave them an insight into the "big picture of teaching"; they got an idea of how another teacher thinks and could relate their thinking to that insight thereby contributing to their own ideology base, process focus and reflection on teaching. These pedagogical stories/events became such a strong influence in the course that four narratives will be examined in detail for an in depth analysis of their potential hidden effect within the functional curriculum of the PETE course.

Framework for Explaining Anecdote Stories

Each of the following anecdote stories has been written using a pedagogical interpretation format discussed by van Manen (1991). This format uses three writings for each anecdote. The first writing describes the narrative story within the context of the course. The second writing highlights the main virtues such as trust, belief or caring that are present in the pedagogical events. The third writing explains the reflective significance of the story in a broader context of education. This process is similar to Spradley's (1980) advice on writing ethnographies. He explains how an ethnography writing should develop through levels ranging from specific incident statements from the culture under examination, to general statements applicable to similar cultural scenes, up to universal statements about human beings (pp. 162-68).

The following four anecdote stories were selected because they demonstrated a generalizability into other educational cultures and they have the ability to give a detailed impression of the secondary learning outcomes of significant events in the course. Speculation is also made to how the anecdote stories contribute to an understanding of a pedagogy for active lifestyles. These anecdotes are representative of actual events but by the process of converting reality into text I can only claim that they are the impression of reality I got as a participant observer. Each story hold's a pattern of meaning, a meaning that rings true to life. The second and third writing of the anecdote is my commitment to the significant meaning I saw in relation to this thesis. The line of discussion is mine, but this is only one interpretative analysis made at the time of writing. Many gaps are left for the reader to take the analysis further.

SNAP, CRACKLE AND POP!!

First Writing: Appreciation of how a Young Child Learns about their World.

"Half a pound of twopenny rice,
Half a pound of treacle.
That's the way the money goes,
Pop!! Goes the weasel."

The music had rung out from the speaker with these words as the chorus. There was twenty minutes of the session left. The PETE students had 'zombie' like dragged themselves to their feet to perform this example of a five to six year old dance study. However, the concept of time had disappeared as each student was intent on creating a knobbly shaped rice krispie with their bodies.

"That's it, be adventurous with your body shape, remember the nobbles and holes in a rice krispie, try to see how your body can show that," Carol encouraged, "Good Kelti, be aware of each body part, arms, legs, hands, feet, knees and elbows", her words addressed the whole class.

"Now change...CLAP!" went the claves.

The group instantly twisted and strained into strange lumpy shapes, some on feet, some on knees, some on backs or even some balanced on shoulders. "CLAP!..good.....CLAP!...well done." Carol smiled.

"Now join up with two others in a cereal bowl."

The group responded, amused by the imagery.

"What happens when I pour milk on the rice krispies?" Carol asked.

"They crackle." A student replied.

"That's the idea. So now in your threes, change shape but remain attached to each other in some way. CLAP! Oh, lovely shapes. Keep thinking about levels as well as body parts. CLAP! Good. CLAP! That's it, you've got it. Now what about the POP?"

"Explode apart in different directions." Janet offered.

"Yes. But then you are naughty rice krispies who skip around until the milk is poured again, that will be when you hear the chorus to the music."

With the music the students performed the dance. CRACKLING in threes, POPPING in all directions with light skips exploring the dance studio until the music led into the chorus again, more CRACKLING, then POPPING. The process was repeated three times.

At the end the students were exhausted, but happy. The whole experience had been exhilarating and fundamentally useful to them as prospective teachers. They dived on their note books to make some vital pointers to remember the experience.

Carol then commented about how one child had responded to that dance study.

"At the end of one session a six year old boy came up to me saying that it was impossible for rice krispies to jump out of bowls and explore. Well I told him to look carefully next time he had rice krispies. 'You see rice krispies are very crafty' I said, 'they go exploring when you are not looking. You check next time. I bet some have got out of the bowl to explore.'" Carol smiled. "The next week when the boy came up to me, he eagerly told me that rice krispies are naughty and get out of

bowls."

The students laughed, amused to hear of the young child's fantasy.

"It is sad", Carol continued, "but some children have had reality forced upon them too early. It is important for the child to have one foot in reality and one foot in fantasy. Their opportunity to learn is so much greater."

Second Writing: The Quality of Belief in the Pedagogical Actions.

In explaining the pedagogical virtues of this anecdote there are two distinct forms of relationships to be considered. The lecturer to the student teachers and the lecturer as a teacher of a six year old boy. Carol uses the triadic quality of the teacher child interaction and the lesson material to indicate to the student teachers how you can combine tactfully, a communication with a child, in order to mediate the subject matter in relation to the child's experiences.

The student teachers, within a short period of performance, were able to appreciate the imagery created by the theme. From the earlier lectures they had developed a trust in the lecturer that the seemingly ludicrous ideas had a meaningful relationship quality to the young child's learning perceptions of the world. The PETE students believed that what Carol got them to do would be effective with young children.

With the six year old child the pedagogical virtue of belief in the teacher is at stake. The guidance from the teacher is needed to mediate the real life experiences of the child to allow the security of exploring life in a fantasy world: a non threatening but physically, emotionally and mentally challenging world.

Third Writing: Pedagogical Significance of the Anecdote for the Development of Trust.

The sharing of the real life experience with the students allows the reality of teaching young children to enter the students' interpretation of the dance material. The story has a ring of truth about it that serves to strengthen the students' belief that the material they have experienced will work. One of the most common

complaints from student teachers is that lecturers teach innovative ideas but lose touch with the difficulties of teaching children. Students feel distant from the reality of teaching which in essence is controlled by each child's acceptance of the teacher. With the lecturer developing an appreciation of how the material can be used with young children, then sharing a practical reflection on the use of the material through a narrative story, the student teacher is helped to identify the pedagogical relationship between the child and the teacher. As Nohl (cited in van Manen, 1991) states:

> The pedagogical relation is an intentional relation wherein the intent of the teacher is always determined in a double direction: 'by caring for a child as he or she is, and by caring for a child for what he or she may become.' (p. 7)

This caring quality relates to a teacher using a pedagogical moment effectively to influence the child's perceptions of the world, thereby allowing the imagery of the fantasy world to come to life. If the teacher had not communicated to the child through the child's objective understanding of the world, the child would have doubted the teacher and not entered into the full spirit of her creative dance lessons. By having a pedagogical understanding of the child the teacher was able to guide the child towards the possibility of fanciful creativity. The child's response of sharing the experience of imagination confirmed the presence of their trust in the teacher. To the child the teacher seemed to appreciate how he was learning about the world.

The creative act of seeing beyond reality is a skill needed by society, but is often suppressed by a scientific desire to only believe in what is factual and proven. Obviously, fantasy can only be used as a form of challenging stimulus, and not a replacement for reality. But, if used skilfully, or rather tactfully[1] by the teacher, the fantasy world allows a secure way for a child to explore, and mediate the effect of

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[1] Tactfully refers to the appropriate pedagogical relationship quality of the teacher to the child. Tactfully implies that the behaviour of the teacher is right and appropriate for the child. For further explanation see The Tact of Teaching by van Manen (1991).

world influencers (television, media, friends,...etc). For example, death can be explored in numerous ways that reduce the fear of this unknown and mysterious phenomenon. The child can start to appreciate the world from another person or imaginary thing's perception, be it a dragon, a giant or a living rice krispie. Later when the child has a greater appreciation of the world, historical events can be explored using stories, as is often used in english literature, history (if taught creatively) and drama. So for physical education the medium of expression stimulated by imagination has infinite possibilities to stimulate movement and thereby the discovery of the movement possibilities of the body. This expressive movement will in the least contribute to a person's confidence to dance freely to modern music, which in the lifestyle of present society is an important opportunity for activity.

Thus, the pedagogical narrative story within the context of the university class, indicates to the student teachers the pedagogical significance of the use of imagination in creative dance. Generally in relation to education, the pedagogical relationship qualities of child's belief in a teacher and trust in what the teacher asks them to do is a fundamental part of the teacher to child relationship. By showing how this belief and trust is gradually developed in relation to the child's perspective on the world, the lecturer guides the student teachers to come to know what the young forming child is like.

From this story the following propositional statement in relation to understanding pedagogy can be made about the relationship between a teacher and a pupil:

An important factor in gaining a child's trust is by sharing with them an appreciation of their view of the world.

The next story will try to show how this sense of trust in the educational process is more important than the achievement of a desired learning outcome.

BETRAYAL.

First Writing: The Realization of False Trust in a Teacher.

After watching an old film showing the successful use of creative dance in an English elementary school in the early seventies, the PETE students quizzed Carol as to how the old relatively inactive teacher was able to get such quality movement ability from all the children? Carol explained:

"We tend to have a false picture of physical education teachers who can do everything themselves. The experienced teacher was able to stimulate the children by communicating tasks appropriately because of her knowledge of the subject and knowledge of the pupils. To clarify ideas pupil demonstrations could be used. Now some educators feel this use of demonstration is wrong believing that it causes some students to feel inferior. There is the perception that it is better to leave pupils in the general hub of the class. Well really it depends on how you use a child to demonstrate."

Carol then recounted the following story from her past as a pupil in a school:

"In the grade five gymnastics class we were performing handstands. A girl and I were selected by the teacher to demonstrate our achievements.

I was so proud to be selected. I felt a sudden surge of adrenalin and my mouth went dry with the anticipation of performing in front of my peers. Closing my eyes I visualised a perfect handstand with toes pointed and arms straight. I planned to hold the balance for 3 seconds.

Up I went and swaying slightly I controlled the balance, pointed the toes with the feet together, pulled my head back and counted to three. Pleased with my performance I landed to the ground with a thud!!

The other girl performed. She did a very good handstand, held it for at least five seconds then gracefully returned without a sound to the ground.

The teacher thanked us both. Then asked the class what difference did they notice between the two handstands? Suddenly it dawned on me that my selection was not because I had done something well. The difference was that I had landed slightly uncontrolled, with a thud. That was what the teacher wanted the class to

realise.

I had learnt what was needed for a quality handstand, but I felt betrayed. I had been tricked into performing badly."

Second Writing: The Demonstration as a Negative Quality of the Pedagogical Relation.

What strikes me in this anecdote is the erosion of the child's trust in the teacher. The pedagogical action of a teacher requesting a child to demonstrate a desired learning outcome is seen by a child as a form of reward for doing well in an activity. The teacher's tactless action reflects her lack of understanding of the significance of the event.

To the teacher the demonstration was a means to an end. That is, a visual and auditory demonstration that highlights the need for control and lightness in artistic gymnastics. The teacher failed to interpret the situation in relation to the emotional sacrifice of the child performing something wrong in front of her peers. As such the teacher manipulated the situation to teach the subject, possibly a telling lesson to the performing child and the class, but at a pedagogical relationship cost. The performing child had started to distrust the teacher.

Third Writing: The Reflective Significance of the Pedagogical Event.

This pedagogical event creates a possibly strong negative effect on the performing child in relation to the child trusting the teacher. The event can be seen as tactless, producing a form of emotional abuse on the child. The young child was conned into performing. She believed that she was being rewarded for doing well and therefore gave her best effort. This was a manipulative behaviour by the teacher who knew the predictable outcome of the child's action. The teacher did not apply a pedagogical thoughtfulness to the situation to realise the perspective of the young child. The child by trying her best to perform what she thought was a good handstand, and conveying this effort to her peers, incurred an emotional cost of doing something wrong in front of the class. By willingly responding to the teacher's

request to perform in this threatening environment the child was allowing the teacher to take responsibility for her self-esteem and control over her immediate actions. The realization by the child that their best was actually wrong, with the teacher knowing this, would heighten the sense of failure and create a barrier of distrust between the pupil and the teacher. The teacher had knowingly created a threatening situation for the child where the child was meant to fail.

A tactful action by the teacher would have been to communicate the reason for the demonstration to the child prior to the demonstration. Then the child would have had the choice of complying or refusing. Better still, the teacher could have helped the child correct the error, then ask them to demonstrate both ways to the group. With this scenario the child would have had control over the situation, performing with full effort in an attempt to do what was considered right by the teacher. The child's image with her peers would not be threatened. In fact, if she performed well it would have been enhanced. The pedagogical relationship between the child and the teacher would be positive with the child trusting the teacher for leading her into an emotionally rewarding situation. This would develop the child's self-esteem by communicating confidence in her ability to perform effectively as a model to the rest of the class.

In conclusion, if a teacher does not apply pedagogical thoughtfulness to teaching events the pedagogical relationship quality between teacher and child can be damaged (sometimes forever if no appropriate action is taken by the teacher), for the benefit of a single learning outcome. The damage is the betrayal of the child's trust.

From this story the following proposition linked to an understanding of the relationship between a teacher and a child is generated:

The trust of a child of the teacher is more important in the process of learning than the achievement of a desired learning outcome.

The next story will show how Carol tried to enable the PETE students to realise all the different ways a young child is learning to perceive their world. As a teacher you need to be sensitive to these ways of knowing the world to be able to

challenge the child to develop a full and rich understanding of the world they can perceive.

The Meaning of Autumn.
First Writing: Ways of Knowing and Schooling.

The lecturer had asked the student teachers to consider how we come to know our world and represent it through different symbol structures. She then narrated in her own words the following story from Eisner (1978, p. 616).

> "The teacher announced that the theme of the lesson was to be autumn. She then organised her grade 5 children into four groups. One group she instructed to write a description of what autumn meant to them. The next group she gave paper and paints requesting them to paint their impression of autumn. The third group were given musical instruments to compose what represented their interpretation of the fall season. The final group were requested to create their own dance that symbolised autumn. She told each group to recollect what autumn means, then conjure up an image of its features to be represented through what they had to use.
>
> For some people autumn might just mean the end of summer. But, it can also mean the crackle and snap of burning branches, or their special aroma wafting from the flames. For some, autumn might mean the blaze of orange, yellow, and light green leaves that stand crisply against a clear and bright blue sky. For others, autumn is a special feel to the breeze, a kind of soft chill that heralds the coming of winter. When the children displayed their responses to the task each group demonstrated a different aspect of autumn. Which one is the real autumn?"

Carol studied the class. She then asked, "Do you think any one symbolic structure could convey meaning about autumn that could represent the same meaning as another symbolic structure?"

"Well yes, sought of." One of the student's replied.

"The ideas created by the children may have a connection," the lecturer agreed; "but, the real sense of meaning in each symbol structure will be different for each child, will generate different memories, different ways of knowing about autumn."

She went on to say, "Autumn is not one thing, it is many. We have the capacity to know autumn in the various ways in which it can be known, and have the ability to conceptualize, to conjure in the mind's eye images of sound, sight, smell, and touch to help us recall the ways in which autumn is known to us.

The solutions provided by the children in the example would all be correct, but each would convey different meanings that represented a common experience of autumn. Each symbolic structure that is used will naturally enrich a certain meaning of autumn. Which meaning is the most important? Which one can we exist without? These are questions to consider when we try to understand the importance of education."

After a short pause the lecturer then went on, "Let's take another example. This time a real one. I had a class of university students, like you, who had the task of observing grade three children in a creative dance lesson, then interviewing the children in relation to their understanding of what had happened. The university students asked the children to explain the progression of what they had done in the lesson to show how well they had understood the lesson. One boy in the class was a naturally expressive mover and very aware of the rhythm of the music. He was able to link phrases of movement and anticipate when they should occur in relation to the music. In contrast, there was a very unaware girl who was very stiff in her movements. She found linking movement phrases difficult and struggled to combine them to the rhythm of the music.

When the students who interviewed the boy and the girl discussed their findings, it was discovered that the girl could express verbally in a beautiful manner what she had learnt and how it sequenced. The boy, on the other hand, could not verbalize the progression, or explain what he had learnt.

The class teacher of the children indicated that the boy had remedial problems sequencing words and expressing his ideas. He was having special education to overcome this problem. The girl, who was top of the class academically, was remedial in sequencing movement and expressing herself through movement, but she did not have special education to overcome this problem."

The lecturer smiled at the class, then continued, "The question is, when will it be important for the girl to overcome her problem?"

Second Writing: Pedagogical Qualities and Priorities of Schooling.

Through the narrative story and the example from real life, the lecturer had observed that schools tended to stress certain ways of knowing over others. Each way of knowing has a symbol structure that is used to record what we know about our world. The common symbol structures that are stressed involve writing and reading of letters and numbers. Other symbol structures such as music notation, pictures and movement[2] often have unique capabilities to convey meaning. We know that individuals interpret differently depending on their generic inheritance and background experiences[3]. In addition, their biological endowment and cultural experiences will affect their abilities to use every sensory symbolic structure to perceive and interpret an experience. If a child is not challenged to use these different sensory symbolic structures they will not develop sufficiently in that way of knowing the world. They are also limited in the way in which they can possibly share with others their way of knowing the world.

Effective pedagogy implies that enriched experiences for the learner are where the learner led by the pedagogue is guided to know more of the world in relation to what they already know, so that they in turn can grow into a healthy well balanced

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[2] I propose that movement has a symbol structure based on the belief that a symbol structure implies communication by one person expressing their ideas so that another person can understanding them to some degree. In a game situation this communication could be interpreted as anticipation; in creative dance as the communication of the story or imagery theme within the study. As such movement is only really held transcendently in memory as the movement is perceived or recalled, unless of course a video camera recording is used.

[3] See "Acts of meaning" by Jerome Bruner (1990). A discussion on folk psychology as the way to understand how people create meaning and come to understand their experiences.

adult who can play the role of pedagogue[4]. For pedagogy to work in this way the pedagogue must be able to appreciate the world from the learner's perspective. They need to be sympathetic of the learner's abilities, fears, needs and aspirations. The pedagogue needs to be able to mediate the influencers of the world in a positive manner that helps the child to understand, and perceive more of the world they are entering. The skill of the pedagogue is therefore to see the value for the learner of the present situation and experience, then to anticipate when the child is ready to move to more self responsibility in relation to themselves and others.

Within schools we have a hierarchical subject discipline system that tends to stress those symbolic structures that can be easily recorded and held as evidence. As van Manen (1991) states:

> .....it sometimes happens that the features of technical rationalizations become so confining that the possibility of maintaining pedagogical relations between teacher and students is completely thwarted by non-pedagogical themes imposed by overtly bureaucratized and centralized administrative policies. (p. 14)

He goes on to say:

> ..pedagogy is only meaningful in a society that is relatively open and in essence prudent toward the needs of children. (p. 16)

As such the schooling system, which perceives the world through the symbol structures they stress, restricts the abilities of the pedagogue to respond to the child. In the case of the example, the boy's problem with one way of knowing the world through linguistic words is being dealt with, the girl's way of knowing the world through expressive movement is not.

Third Writing: The Reflective Significance of the Pedagogical Relation between the Lecturer and the Students in Relation to ways of Knowing and a Child's Experience.

The narrative from the Eisner (1978) article "The impoverished mind",

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[4] See van Manen (1991) for insightful discussion on this understanding of pedagogy.

questions the unbalanced emphasis on the production of "measurable competencies in the three Rs." The article endeavours to highlight how different modes of consciousness, as accessed by different symbolic systems, enable the individual to see more, and therefore understand more of the meaning of their world. By introducing this critique of the educational system to the university students who have successfully negotiated (made it to university) the educational system, the lecturer attempted to challenge them to see beyond what is, to what could be, education in schools.

The example of the two children in the dance lesson shows the imbalance in the curriculum. The teacher mediates the pedagogical significance of the child's experience, but this can only be done within the freedom allowed of the teacher by the educational system. For the boy his word expression problems were being addressed, but on the other hand, emotional problems could be created. He would be labelled as slow or 'thick' due to his lack of ability to express himself using words. When it came to expression bodily-kinaesthetically in relation to meaning conveyed from a story in response to music, he was a scholar within the group. Within the school system this way of knowing had no importance. Unless the teacher was able to tactfully communicate an appreciation of the boy's abilities to the rest of the group, his peers would not give the respect the boy deserved and probably needed. The girl on the other hand would pass through the lesson unaware of the significance of what she could not perceive and understand. Her verbal skills were very good, in fact she was one of the top students in the class. She was at the top in one way of knowing the world, but remedial in another. At present, education seems to see training for a future career as the only priority and the fact that the girl may lose out on movement experiences that may lead to a better quality of life, is not important.

Many of the university students sympathised with this need: those that wished they had a physical outlet to dispel the anxieties caused by bottled up stress; those that find it difficult to control their weight due to inactivity; those that find sports difficult due to lack of kinaesthetic awareness; those that feel awkward and clumsy when asked to coordinate movement to an external stimulus; those that wished they had a physical pursuit that made it easy to interact with, and befriend, other people.

This identification with the child created a reflective thoughtfulness in the students in relation to what they took for granted as education.

The academic focus of schools allow children to share their experiences of the world within the three R's symbol structure. If the child is slow or unable to master these ways of knowing they are labelled as slow and unintelligent. Away from the school system they may find an avenue of expression for the best way they know the world, but this may well be without a guiding pedagogue. As Dewey (1963) concludes:

> What we want and need is education pure and simple, and we shall make surer and faster progress when we devote ourselves to finding out just what education is and what conditions have to be satisfied in order that education may be a reality and not a name or a slogan. It is for this reason alone that I have emphasized the need for a sound philosophy of experience. (p. 91)

Through this realization of experience Dewey sees that the individual is allowed freedom to make appropriate choices for their own and others benefit. To realise the benefit of experiences we need to develop a credible balance between the ways of perceiving and then interpreting an experience.

The teacher has the control in schools that gradually and with pedagogical reflectiveness gives the child responsibility, as they show realization of their forming role as an adult in society. This responsibility needs to be understood by the child in all the ways of perceiving an experience. Then they will have the freedom of choice to make intelligent judgements. As Dewey states:

> It may be a loss rather than a gain to escape from the control of another person only to find one's conduct dictated by immediate whim and caprice: that is, at the mercy of impulses into whose formation intelligent judgment has not entered. A person whose conduct is controlled in this way has at most only the illusion of freedom. Actually he [or she] is directed by forces over which he [or she] has no command. (pp. 65-65)

The teacher's job, through the many experiences they share with the child they educate, has to help the child formulate intelligent judgement. This aim tries to

(1) **LANGUAGE**

(2) **LOGICAL-MATHEMATICAL ANALYSIS**

(3) **SPATIAL REPRESENTATION**

(4) **MUSICAL THINKING**

(5) **USE OF BODY TO SOLVE PROBLEMS OR TO MAKE THINGS**

(6) **AN UNDERSTANDING OF OTHER INDIVIDUALS**

(7) **AN UNDERSTANDING OF OURSELVES.**

Figure 5 Gardner's (1991) Seven Intelligences of a Person.

prevent the situation where "a person is also a slave who is enslaved to his [or her] own blind desires" (p. 67).

This philosophy of experience needs to start with an acceptance of the different ways of knowing. It needs to see intelligence as expressed and represented in many forms as argued by Gardner (1991) and summarised in Figure 5. If we are at the threshold of realising these forms of knowing, then as Eisner (1978) states, "..the appreciation of Man's [and Woman's] capacity to understand will provide the grounds for what we teach and how we come to know our achievements" (p. 623).

The lecturer had made the students aware of what she felt was the educational importance of movement education. This awareness could be accepted or rejected, but its presence ensured that the students could not be ignorant to the consequences of children not understanding, or valuing, a bodily-kinaesthetically way of knowing the world. The story gave the university students an idea concerning physical education which they could reflect upon. The lecturer was not telling them how to think, but creating a message that physical education had more to offer than just physically exerting the body. The message being that the movement of the body in response to an internal stimulus (imagination) and/or external stimulus (another person, a ball, music, etc) was an important way of communicating and knowing the concrete world that surrounds us all and the abstract world which is a part of us all.

The story widened the reflective horizons of the PETE students, thereby encouraging consideration of a more important perspective on movement as part of the education for the young children. As such, it is a small but important attempt to sow the seeds of pedagogically reflective ideas in the next generation of teachers. Such ideas are linked to the philosophies of educationalists such as Dewey, Eisner, Gardner and van Manen.

From this story the following propositional statement in relation to understanding the relationship between the teacher and the child can be made for physical education and other subject disciplines:

> **In the education of children we need to stress the importance of different ways of perceiving the world in order to interpret experiences in a way that allows the freedom of choice to make appropriate intelligent judgements.**

The "appropriate intelligent judgements" relates to each person and their lifestyle both present and future, and the significant others in their lives. The final narrative story relates to a recount by the researcher of a significant event in the course. The anecdote is as the researcher perceived the event when Carol taught creative dance to a class of grade one pupils compared to the school teacher of the grade one pupils teaching them creative dance.

Pedagogy.

First Writing: What is the Pedagogy of Creative Dance?

The lecturer had finished her dance study with the fifty grade one pupils. The children beamed a smile of satisfaction that came from mind and body involvement. It had been tough to focus the children. This was their first time in the university and to them it must have seemed so big and scary, and yet interesting and exciting. Concentrating on dance movement had not been the main thing in their minds.

Carol, by gradually developing the children's movement possibility, and sharing through questioning the imagery of a story, had got the whole group to grasp the idea

of a small Leprechaun going on a visit to the fair. Initially Carol asked questions like, "Do you know...?" From this she discovered the children's understanding then related it to the story. For example, as the character of a Leprechaun was developed in the story Carol asked the children, "Do you know the small place where Leprechauns' live?"

One child, without thinking said, "Leprechaun place."

"Well yes," said Carol; "but I mean where they all live together. It is like a town but smaller."

Immediately one of the girls answered, "A village."

"That's right." Carol confirmed. From this discussion the story developed where the Leprechaun travelled from his village in a valley to the fair on the other side of a hill. The teacher developed the concept of the fair by using ideas solicited from the children.

As the lesson progressed the children had individually started to show their own personal interpretations within the framework of what was expected. This individual interpretation resulted from Carol praising original answers, then using demonstrations of different but appropriate ideas. She encouraged use of space, different body parts and variations in body dynamics to allow expression. As the idea of the movement was grasped, the children guided by Carol, listened to the music then with the musical accompaniment they imitated their actions in the dance study by using their fingers. Following this help they had then performed the different phrases of the dance sequencing them together to the music.

Though Carol did not know any of the children she had gradually developed a pedagogical relationship with individual pupils on several occasions. This was done through touches and smiles of approval, or frowns of disapproval; eye contact being the main form of communication. These behaviours had transmitted a sense of caring to the children and a belief that what they were doing was right and worthwhile. The university students watching the study got an example, in real life, of Carol's expectations for creative dance. This was what the theory looked like in practice.

By the end of the lesson the children were answering questions together, showing they understood what was expected, and most were fully involved. For example when asked, "Do you think you could do the dance without me cuing what is next?" The children in unison immediately replied, "Yes!!"

Their performance was not perfected and at times it was untidy and miss timed; but, there were moments where a child flowed, where a child expressed a sense of the Leprechaun. The intensity of their movements showed a clear focus and a desire to communicate the imagery in their minds through their body actions.

Then the school teacher whose class was participating taught the children. She knew all the pupils. Through conversations with Carol she had shown that her understanding of creative dance was very good. The implementation of this understanding was very different.

The school teacher told the children what to do. The children travelled in their expressive form in the manner of different types of animals. Occasionally the teacher praised an individual by saying, "Good Jane, small and light, or well done Isaac, big and heavy." The children performed willingly but with no communication to the teacher. They just did as they were told.

The teacher asked, "First all the big heavy animals go, good. And freeze. Now the small light animals go." She did not comment specifically to any individuals, but called out instructions to which the children moved obediently.

The activity was then changed to a tree growing. At this point no story had been developed. No reason for what they were doing had been explained. The teacher spoke to the pupils saying, "Curl up in a tight ball like a seed." The children all curved up into a ball. All were exactly the same.

The teacher then said, "Grow with one arm like a shoot coming out of a seed." All the children slowly twisted one arm up and out. Gradually they grew into similar looking trees.

The school teacher then announced, "All the boys move like their animals whilst the girls grow into trees then stand still. When I tell you to stop the girls move like their animals while the boys grow into trees."

With the music playing the pupils performed a frenzy of action to the teacher's instructions. No understanding of the beat of the music was worked out. The initial quality and variety of movement seemed to be lost but there was a lot of activity in response to the teacher's commands.

The school teacher finished by addressing the university students, her pupils waited patiently fidgeting.

"That was only a short idea," the school teacher explained; "of course things could have been developed by selecting some of the animals, like a monkey. By showing that child's interpretation of a monkey you can get the rest of the children to appreciate the imagery that implies a monkey."

It was strange that she had not done that during her lesson. Getting finished must have been her priority.

Second Writing: Two Forms of Teaching as Pedagogical Actions.

Both teachers were teaching the class with an audience of student teachers eagerly watching. For Carol this was her dance study, her dance course students, with a group of grade one children who were a bit in awe of the situation. Carol did not know what to expect from the children in relation to behaviour or movement ability. She respected the professional ability of the school teacher so had no real worries on either of these aspects. The school teacher knew her class very well, in fact she seemed to know all the children by name. The environment of the dance study was unfamiliar to her, and having an audience of thirty university students was probably a bit threatening.

The pedagogical actions of a teacher in relation to children and their behaviours, relates to how the child experiences the situation as a result of the teaching process created by the teacher. From these actions a pedagogical relationship develops between the teacher and each child. A relationship where the teacher is considerate of where the child is in their growth and development. A relationship where the teacher actively seeks to encourage the child's mature development.

When Carol taught, a sense of the total child involvement was apparent. This was not universal as some of the more excitable children were initially not attentive to what was going on, they just wanted to play with each other, probably as a form of security. As the lesson developed and Carol showed that she was noticing appropriate and inappropriate behaviour, more and more of the class were becoming focused on the movement challenges stimulated by the imagery. A sense of respect was growing as they realised her attentiveness to them. They started to allow Carol to teach them. She listened attentively as they replied to her questions. Their answers contributed to the fantasy to the degree that they started to feel ownership of the story. They were a part of it, they were in a sense a Leprechaun going to the fair.

When the school teacher taught her approach was different. The children seemed to respect her in that they did exactly what they were told. This control came from a command response behaviour. The pupils repeated what they had learnt with the teacher. This was a vocabulary of animal movements, then a representation of a tree growing, then both combined with a musical accompaniment. There was no responsive two way interaction between the teacher and the pupils. Her communications were instructions with occasional praise.

She indicated at the end that she could have used a child to demonstrate their movement ideas. I was left wondering why she did not do that in her lesson. It was obviously not a priority. Maybe it was nerves that caused her to give an authoritarian teaching display. Or, maybe it was the limitation of time. Carol's expectation was to see a "creative" dance study by another professional teacher. "Creative", in the sense that the pupils were focused to produce their own ideas, with the movement vocabulary developed; then to express with actions that were the highest quality movement that their growth and development allowed. Instead, it was an activity class, led by the teacher, with only a little scope for individuality. All decisions to change and vary movement were made by the teacher. The child's lively imagination had only been challenged to a limited degree. The children had not been invited to contribute ideas other than the limited ideas they could create within the teacher's

instructions. The symbolic movement actions were not in response to the living of a story, but in response to the instructions from the school teacher. The relationship between teacher and the pupils was dominated by the teacher with minimal input from the children.

Third Writing: Pedagogical Significance of the Teaching Acts.

A dilemma for Carol arose from these events. Should she discuss this with the university students to ensure they could recognize the difference, or leave it, trusting that their experiences in the course allowed them to see the contrast. It would be unfair perhaps unethical, to criticize a professional colleague who was doing you a favour by bringing her children to the university. The problem was also enhanced by the fact that she had communicated her expectations of an experienced teacher working creatively with the children she taught. The school teacher had given a display of an experienced teacher's control used to produce and link movement with a passive creative input from the child with a musical accompaniment. Carol taught using questions and verbal cues to stimulate different movement forms from the pupils and develop a two way interaction between her and the pupils. She guided the structuring of this movement through demonstrations from the children and occasionally by demonstrating herself. Movement phrases were finally linked together, with teacher guidance, to be performed and practised to the music. These two approaches showed a contradiction in expectations concerning the interpretation of creative dance for children.

Neither of the final dance products was polished. Each had laid the foundation for movement quality to be developed. Both approaches were challenging the child to be active. The subtle difference was that in Carol's lesson the children had identities. They had contributed to the story in its creation: they had personalised their bodily expression within the framework created by Carol: they seemed to have a sense of ownership of the dance. The school teacher's dance lesson was a follow up of a previous lesson. As such there was only a review of what had been done before. The review was led by the teacher. She told the pupils what

to do and when to do it. They demonstrated suitable response to her cues but there did not seem to be any individuality, no personal interaction. This process prevented a possible pedagogical interaction between the teacher and a child; an interaction which involves using the child's thoughts to show that they are important be they expressed linguistically or bodily. That form of interaction means that the children are learning **with** the teacher rather than being instructed **by** the teacher. In essence, the school teacher was creatively manipulating the children in the form of a display for the audience. This behaviour was probably due to the situation she was in, rather than a reflection of how to teach creative dance.

As a cursory thought, the action of splitting the children by boys and girls communicated a hidden message of gender separation within a mixed gender setting. There was no apparent reason within the lesson for this separation. I propose that the children would learn that it is appropriate to separate by gender whenever possible. A subject like creative dance has no need to promote gender stereotyping roles and should be used as a medium to stress the similarities between the sexes rather than the differences. The school teacher's class management procedure would create a hidden learning in the young child's forming perception of the need to separate by gender; a perception that I feel breeds prejudice through ignorance of the other gender. Such an ignorance I suggest limits a person's perception of possible physical pursuits to do with people of the opposite gender.

Ideally creative dance aims to make the child the problem solver in relation to their growth, development and experience. Through this process the child has a range of choices to make within the task structure created by the teacher. Carol was able to offer an open task that allowed the child to be original and produce less typical responses. The school teacher's more closed approach gave limited openness to the task and produced more typical responses. For example when the children grew into trees they were all the same.

The school teacher's approach did not allow the pupils much freedom and as most were doing similar things her response was also repetitive. Maybe her experience with them meant that she could not trust them to be adventurous in a

new environment. If this approach continued the children would simply learn to follow instructions with only a limited imagery development as stimulation of movement to express ideas. This was probably not a fair representation of the school teacher's approach to creative dance, but it did send out a contradictory message of what creative dance means in relation to teaching young children. The teacher's lesson was more an active dance class in a display of teacher control of her children. This is indicated by her focus on the university students at the end of the lesson. Carol's lesson was a creative dance class challenging the mind and body movements of the children. Her focus was on the children not the university students. Her approach allowed the child to show what movement awareness they had, which then allowed her to challenge them to realise the more sophisticated movement awareness they could have.

What Carol was able to do in the short lesson is highlighted by Nohl (cited in van Manen, 1991):

> What teachers (and parents) need to do is create conversational communities with others (with other adults, but also possibly with the children) to be able to discuss and address their experiences. (p. 75)

The power of this conversational community which Carol was trying to develop as part of her lesson, is a need for a society that professes respect for each individual's beliefs and interpretations. A need for a society that cares for what an individual is and what they could be. This is a belief in education from Victorian times that a child "should be seen but not heard" and learn restraint by being controlled in a regimented manner. This I believe is a simplistic approach to control that fails to see the consequences of suppressing a child's freedom of expression by not showing the child how to constructively develop his/her expressive powers. We need control, but control of a person that challenges them to realise the consequences of their actions as they learn self-discipline. As Bollnow (1989) states:

> The educator must create in his or her own heart the power of trust, even though the educator is a realist and knows all about human weakness and weaknesses. (p. 44)

In physical education control by the teacher is needed to create a safe and focused environment to allow a class of children to channel their energy into physical improvement, but this control must allow the freedom for each child's mental, emotional and social powers to develop as they mature into an adult. This maturing process needs to be challenged by the teacher through a relationship with the child where the teacher's expectation has a far greater controlling affect on the child than restricting threats. The child needs to be given the opportunity to realise their identity as a physically active person through challenges and encouragement in an environment where they have a degree of responsibility for making decisions. This I believe is the grounding for movement education for a person's active lifestyle.

Generally in education we need to challenge the forming young mind to take the responsibilities of adulthood, not only in relation to their own lives, but the lives of others. Through a pedagogical relationship of teacher to child a powerful sense of trust can evolve that enables expectation between the two parties to be a strong positive influence on actions and the experiences they afford. It is my belief that we need to develop conversational communities for children that develop this pedagogical relationship quality as soon as they are able to perceive and express their perceptions. Defining conversational communities is the job of the pedagogue. The defining process will be educational in itself to the child and the pedagogue. From this final anecdote story the following proposition in relation to teaching can be made:

> **Pedagogy is a two way communication between teacher and child involving a teacher's attentiveness to the needs of the child. This attentiveness allows the teacher to help the child realise their identity in relation to the educational milieux as the child takes ownership of the responsibilities of their actions. Simply this means the child is learning with the teacher rather than being taught by the teacher.**

Summary of Pedagogical Stories and Events

In summary, the understanding of the teaching relationship between a teacher and pupil developed as a result of the pedagogical narratives from the course which radiated an implicit message of how an educationally caring method of teaching, within an educational focus, can be realised when mediated from a perspective sympathetic to the needs of the child. The stories gave an insight into an active lifestyle pedagogy, as a part of a general pedagogy, that gets below the surface of getting pupils to be active, and helps pupils to become active as a process of learning. This pedagogy develops a process of learning that challenges the pupil in a non-threatening way to discover, guided by the teacher through a two way communication process, the possibilities of movement to communicate ideas about the world and to create worlds of movement for the pupil to respond too. Effective movement leading to physical pursuits then becomes more than just exercise, it becomes an essential part of the child's world. If this is the case surely the child has a greater opportunity to become a physically active adult.

In relation to the first part of this theme for teaching development the cultural contradiction between the creative dance course and the general educational milieux of the university system seemed to relate to a contrasting view of pedagogy as the ontology of teaching. Teaching can be seen as made up of two forms of knowledge (van Manen, 1991). These two forms of knowledge can be seen as; objective knowledge in the sense of teaching competencies such as methods, process, skills and content information; and personal being knowledge relating to what we acquire in relation to what we are as an individual in the sense of the tact we bring to the teaching situation. Carol tried to balance the objective knowledge competencies of teaching with the personal being knowledge of what it is for her to be a physical educator. The educational milieux of the university seemed to ignore this personal being knowledge of what it is to be a teacher, and only as the practicum teaching experience grew near did it focus on the objective knowledge competencies of teaching.

The university system seemed to offer a teaching development that was subject

centred; through a process that was generally mechanistic with the students learning unquestioningly; and, limiting reflection to the lecturers course material.

Implicit Interpretations of Events in the Course

4. In what way did the Lecturer's and Students' Implicit Interpretations of Events have an Informal Learning Influence?

This question tries to get at the intersubjectivity of the social dealings between the lecturer and the PETE students. In intersubjectivity I am referring to Schutz's (Heritage, 1984) "general thesis of reciprocal perspectives" (p. 55). Without going into a philosophical discussion, my meaning for Schutz's thesis is the way in which the knowledge of the course as delivered by Carol was interchangeable with the PETE students' perception of their future roles as teachers, and the congruence this knowledge had to their subjective "system of relevances" (p. 55). In this way an insight into the rationality of the members of the culture in relation to their interpretation of circumstances can be estimated. This section tries to uncover those elements of the culture which are not well articulated by the members of the group but exist beneath the surface meaning of events. As such this implicit interpretation theme focuses on the secondary consequences of events as they effect learning through the hidden curriculum. Due to the heterogeneous nature of the group these implicit interpretations varied depending on the PETE students' contemplation and behaviour characteristics as described in question 1. The actions of the lecturer and the PETE students' were examined in relation to significant events in the course. The analysis focused on those events that produced exhibited emotions by the PETE students and by the lecturer that were described as concerned, acceptable and pleased (see Appendix J for componential analysis).

Two aspects of the course that were requirements but not assessed had an interesting influence on the students. Firstly the teaching episode where the PETE students in groups team taught twenty grade one children in one follow up lesson

from an initial lesson taught by Carol[5]. This was a nerve racking experience for the PETE students, but an experience they all appreciated having. They were worried about exactly what they should do, but as the teaching was not assessed they did not feel too anxious about the event. It did make them aware of their inadequacies, as Lesley said, "It is so difficult on the spot to know what to say. I kept thinking, 'Now what would Carol do in this situation.'" Emma expressed the opinion that the experience was really good but; "I need to know how to do better. Carol only gave us general feedback, and I did not really discuss it with others in the class because it was not a priority."

Carol had tried to encourage the PETE students to observe each other and appraise what they had done. None of the students really found the time to do this, their focus was on course work. Carol felt that she could do no more than give general feedback because her course was a content course, not a curriculum and instruction course. Her job was to create the awareness of what was possible and the need in the students' minds for the curriculum and instruction guidance supplied in other courses. As Carol said after the PETE students had taught, "I don't want to criticize them. They are not ready to take that yet. They did not do too badly considering that for many of them it was their first time with children. Anyway mine is a content course, not a teaching methods course."

The second aspect of the course that was not assessed but a requirement for each student was to observe Carol teaching the Saturday morning programme where she taught children at different ages. This observation allowed the students to become aware of what was possible when young children were exposed to a pedagogically developed movement environment. Some PETE students were amazed at what the children could do and were convinced of Carol's abilities as a teacher; some students were in such awe that they doubted their abilities to achieve what Carol aspired to; others were excited at the prospect of having an insight into how

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[5] See 'The pedagogy of creative dance' anecdote story in the analysis of the pedagogically centred stories in the previous section.

Carol achieved such fun classes that challenged the children to develop intelligent movement abilities. The observation had the desired effect of making the PETE students aware of what was possible, it also made some feel insecure about their abilities to achieve such an expertise in teaching. With the awareness came the desire for some at least to aspire to greater things in teaching dance than they had experienced in schools. As Emma said, "I know I understand movement but can I teach it?" This question was a consistent concern to all of the group. They now had higher expectations of what was possible in teaching movement but were unsure of their own potential to achieve such a movement education with children. The reason why they all voiced pleasure about the course is that they actually felt they were learning how to teach something to young children. As Lesley told Carol near the end of the course, "This is the only course I'm in where I learn to teach. Thankyou."

The problem seemed to be that the "learn to teach" aspect of the course represented an oasis in an endless desert of information that came from most university courses. Information that only partially related to teaching. To the committed students this "learn to teach" was a revelation but an annoyance when compared to other courses. This created a concern for Carol that she had not done enough. For the students, especially those not committed to the course, a concern grew over the difference in how they were learning in the creative dance course compared to other courses. This concern developed into frustration towards the struggle to learn. They wanted to learn how to teach creative dance from what they saw Carol do with children, but were annoyed that it seemed harder than other subjects. The following sub-theme in relation to grade attribution highlights this frustration even more.

4i. How was the Student Teacher's Status Maintained or Developed in Relation to Grade Attribution?

The grade produced a different meaning for the lecturer compared to the students. To the lecturer satisfactory (listed as grade four and five on the university grading system) meant that the work was acceptable, though if a student got a four

Carol was concerned that the student might not be understanding the course material. To the PETE students a grade four was a failure and a grade five was a disappointment, especially if they had worked hard for the paper. For example when Zoe was asked about her course grade:

> Researcher: "What does the grade mean to you?"
> Zoe: "Well the grade 5 does not mean very much."
> Researcher: "How is that?"
> Zoe : "Means I did not get a lot. I usually get on average a 7. Did not do well. Basically I was not very impressed. Carol marks too hard."

Bob repeated similar sentiments:

> Researcher: "What will the grade in the course mean?"
> Bob: "Well Carol is a bit brutal with her grading. Don't expect to get a good grade. Hope to get a six. Taken a few movement courses and they are not easy, not what you would expect. Movement concepts are hard to understand. The observation was hard, it was difficult to get at what she wanted from you. Not sure what Carol was looking for."
> Researcher: "What did you think she was looking for?"
> Bob: "Well refined motor skills and how it progressed in ages. Found the analysis a dreary assignment. Having to write down what was said, to pick up what was important. I tended to focus on one girl because she was always in the camera view. Carol commented that I needed to relate more to the other kids."
> Researcher: "When you say Carol was brutal, what did you mean?"
> Bob: "Well she knows her stuff very well. She will spot straight away if you are guessing. She is a hard marker. She knows what she expects. Has a certain idea in mind that you need to show. I tend to accept the mark I got without complaining."
> Researcher: "Did you not go and see her to go over the paper?"
> Bob: "No. I don't believe in going to complain about the mark."
> Researcher: "I was not thinking about the mark. Just to help you understand better."
> Bob: "Oh. Well I did not think to. I mean I did not feel comfortable with going to see Carol. I mean at Concordia where I started my degree it is only small, with 1600 students all told. The profs are far more accessible. It was all on your first name basis. They would give you their home number in case you got stuck. At the U of A it is far more impersonal. I guess it is because there are so

many more students. I did not feel that Carol liked me that much."

This comment seemed very strange in the light of actions observed in the course. Carol was always pleased when she had males in the class. Even though Bob was not a good mover, and struggled to develop his rhythm she actively encouraged and praised him on several occasions. On one particular occasion Bob lost his place and kept going when everybody else had finished. Carol made a point of praising him for finishing and showing confidence. "Nobody watching would have guessed you had done something wrong. Who cares if you go wrong if you can carry it off with purpose", she had commented.

What struck me about Bob's comments was he indicated that seeing the lecturer outside class time was for reasons associated with complaining; or not seeing the lecturer because he did not think she thought too highly of him. The first response seemed to suggest a socialisation influence from the university culture which Bob described as "impersonal" in comparison to his experiences at the smaller Concordia education college where lecturers were more accessible and friendly. Carol was cognizant of this impersonal atmosphere from discussion with other students. She made herself available as much as possible, offering time after the lesson and two hours on days when the class was not operating. As for the uneasiness about seeing the lecturer this may have been a reflective perception that Bob had taken from the general educational milieux; a personal friction between Carol and Bob that was not noticeable. Perhaps not going to see Carol could be an indication of Bob's commitment to the course. Unfortunately he had never tested his impression of Carol by actually going to see her. At the end of course Bob voiced the opinion that when he taught physical education he saw creative dance as only really important for the children up to grade one.

Paddi, at times a thoughtfully acquiescent student, who got a six in the first assignment said, "I know what I did wrong but I am still upset that I got below average." She felt cheated that she had worked so hard for the dance course paper compared to papers for other courses, yet had not got a grade as good as the papers

in other courses. Her feelings were; "I put so much effort into it, that is what disappointed me." Her sentiments seem to express the opinion that effort should equal a good mark which in turn indicates ability.

Contributing further to this understanding of the grade Mary who tended to be passively acquiescent said when asked about the meaning of the grade that; "It means a lot. I need it for my GPA. Well I would like to think I know how to teach. If I get a low grade I will hesitate to try. Would be wondering where I was going wrong." This belief about the grade contrasted to Zoe who when asked if she felt her grade of five would effect her approach to teaching the subject she said, "No. I don't think it reflected your ability to teach the subject. I mean I thought the course was very good. The grade reflected how well you expressed the course material." Josie who seemed to becoming more thoughtfully acquiescent as the course progressed got a grade of five and explained the following interpretation of the grade:

> "I really enjoyed the course. I felt I learnt so much. When I got a five I was so disappointed but as my Dad said, he is a kind of Director of Education Saskatoon, the course must have been really good because I was always talking about it."

On the other hand Lesley who got a grade six in the course expressed mixed emotions. She wanted to do well because the course had been so "fabulous". She expressed opinions that at times she was unsure what Carol wanted, but now she realised that that equivocalness was why she liked the course. To her the final examination let her down, but that was because the workload was so great at the time of the examination, and as the creative dance exam was her last examination she did not feel that she had done herself justice. Her disappointment with the grade also led to a feeling of concern that her understanding of the course was not as good as she had felt before getting the final grade. Unfortunately there was no solution to this problem because she could not take another course with Carol, and she had no idea about other courses that were similar in nature, or the option to take them in her current programme.

Lesley also demonstrated another factor concerning the grade that related to Paddi's comment earlier. After getting her mark for the practical assignment she asked what the average for the group was. When asked why that was important she replied, "Well that is how we are conditioned in this place. We have to compare ourselves to the group to know how well we have done." This perspective of the grade arose from courses (especially courses with a large number of students) adopting a norm referenced approach to grading. In such a system your peers would determine the achievement ability for the top mark. Carol did not follow this system, she stressed to the students that her grading was in relation to her subjective judgement based on experience. Nevertheless, to the students success was determined on how well you did in comparison to your peers. Such a process I suggest does not breed collective sharing of ideas or encourage one student to help another. This is a shame because sharing and helping are two fundamental virtues of good teachers and part of the positive aspects of the hidden curriculum in Carol's course.

Finally Emma, who got a nine in the course, voiced an interesting interpretation of the grade. Before she got her final mark she indicated that if she got a five she would be upset and would therefore take another creative dance class to ensure she got what she wanted in relation to being able to teach dance. She would also go and see Carol to find out where she had gone wrong. To her a seven would be a great comfort and a pleasing grade for a very worthwhile course.

The diverse attribution for the grade by the PETE students led to the construction of the locus of causality model for course grade (Figure 6). The 2x2 matrix is based on Weiner's early attribution classification of how children and older students appraised their examination results (cited in Biddle & Fox, 1989). This model provides, albeit simplified, a way of looking at attributions. As explained by Biddle and Fox (1989), "the internal/external (locus) dimension is thought to be related to emotional feeling....The stability dimension is usually seen to be related to future expectations" (p. 182). In relation to children this attribution feeling is seen as an indicator of why children, after an examination, give up or continue to try and

	LOCUS OF CAUSALITY: INTERNAL	LOCUS OF CAUSALITY: EXTERNAL
STABILITY: STABLE	Understanding concepts. ABILITY to analyze and plan content.	GUIDELINES to task. GRADING STANDARD of marker. Type of task.
STABILITY: UNSTABLE	Not understanding. EFFORT needed to realise misconceptions.	TASK DIFFICULTY (equivocalness). Peers working with on task. Workload.

Figure 6 Attribution Matrix for Course Grade.

improve. The parallel to a PETE student is in relation to the student reaching a positive attribution for grade with an internal and stable ability in analysing and planning creative dance lessons indicating a strong conviction to teaching creative dance (see Emma's comments), and even physical education in general based on what was learnt in the course about children. On the other hand, if a student was unable to shift into an internal attribution for grade with a feeling that their poor grade is not really their fault (external to them) a situation may arise where it is always too difficult (stable) for them to get a good grade because the guidelines to the task were not specific enough and/or the marker was consistently too tough with

her marking (see Zoe's and Bob's comments). In this external causality perspective the unstable attribution to the grade could be that the task was too difficult due to time available to sort out, type of task, difficulty working with peers and/or workload from too many courses (see Lesley's comments). If a student could make the shift from this external attribution then the question is whether in an internal attribution they can make the effort (see Paddi's comments) to discover their misconceptions by; studying; discussing with their peers; going to see the lecturer with problems they have encountered; or, do they not address their problems? In theory the options to solve a problem of misconception seems possible but other factors in learning the creative dance course material within the university culture had a strong influence that produced obstacles to this solution. I would propose that only the student really committed to the course was able to shift into this internal stable attribution for course grade. Of course it is possible for a student to be committed but to get a low grade. If they have a internal and stable attribution then this may cause a negative reaction to the course and a low belief in ability to teach the subject (see Mary's comments), an occurrence to be avoided as a permanent state.

Learning Course Content

5. How was the Problem of Learning Course Content Solved by the Students in the University Culture?

To understand the theme of learning course content it is necessary to understand how students interpreted knowledge from different types of courses in the university system. With an insight into this interpretation process an understanding of how they solved the problem of learning can be proposed. It was felt that an idea of the student's pragmatical need for the knowledge would clarify this process. As such this need relates to the rational behaviour of the students in relation to their reflexivity on their circumstances. Using Parson's (Heritage, 1984, p. 61) analysis this reflexivity refers to motivation in regards to where an idea is placed by an individual in relation to their expediency and introspection. Therefore, how important is the

learning in the course in relation to the student's purpose of becoming a teacher, and how well is the new learning from the course incorporated into the psychic apparatus of the PETE student. The psychic apparatus refers to what Garfinkel explains as where an individual makes decisions in relation to the "generalised social system built solely from the analysis of experience structures" (Heritage, 1984, p. 130). In this analysis the experience structures refer to what the PETE students have experienced during their socialisation in the university teacher education system. As such this socialisation refers to the intended effects and the hidden effects of the system in relation to the students perception of how and what to learn, and why they were learning it.

Investigation of the theme showed that there seemed to be three main groupings of cultural categories that contrasted the creative dance course to other courses in the educational programme for the PETE students. These were an 'aspect focus' to the ethos of the courses; 'common practice' of certain events in the courses; and, a 'reflective feature' of the university culture that related to the student's past experiences in education or future intentions in teaching (see Appendix M for componential table analysis).

As indicated in earlier sections, the creative dance course was child centred. The course tried to build knowledge by relating tasks performed in class to children and their needs in relation to learning. From the students' point of view other courses in the university system tended to be more subject orientated. Unless the students had information from other students as to the appropriate course to select for their personal interests, they generally saw courses as obstacles to overcome so that they could advance through the university system. Course descriptions did not give a reliable insight as to what to expect. The impression from students seemed to be that they were asked to recall knowledge that the lecturer determined as worthwhile. As John, a passively acquiescent student in the class stated, "Well the courses I take are really general...They have nothing really to do with how or even at times what you are going to teach....a lot of the stuff is really irrelevant." With this idea in mind John concluded that, "you could probably do the teaching preparation

in two years."

Lesley when asked what she got from her courses said:

> "It is too much content which is jam packed full of knowledge from your courses, how do you ever get anything out. You tend to learn for the moment not for long term learning."

This "learning for the moment" often led to students pressuring the lecturer for exactly what the lecturer wanted them to learn. As Emma jokingly said to Carol; "Exactly what do you want us to do? How much does this count towards our grade?" This sentiment was laughed at by the students, they recognised it as common focus in most courses. In Carol's course it had become a joke. When asked what to learn for the examination Carol replied, "The things we have done in the course." Carol wanted the students to explain and justify the process they were experiencing in relation to teaching young children, she did not want them to relay information unquestioningly back to her.

Carol warned the students to always make clear notes not just for the course but for themselves as teachers. She explained:

> "Ex students come to see me for references on music. They say how great the stuff works but they always ask me to remind them of how the concepts were developed. They admit that their notes were not good enough. If you have not got good notes then you don't get off first base when you start to teach."

When I quizzed students about their note taking most indicated that they found it difficult to keep the extensive notes Carol expected. Often they found that their notes were superficial descriptions. Most courses involved simply taking down what the lecturer said or displayed. Carol's lessons involved making brief notes then after class writing the notes in your own words in more detail. The reason for not making extensive notes was lack of time, especially around mid-term time and the second half of the term when written assignments were due. As Allana one of the more progressively committed students indicated, "Written assignments become the priority, then reading and re-writing notes. You end up revising late at night for exams."

Carol's common practice in the course was to try and make students question what was important and why. She invited them to come and see her if they had any problems saying, "You could be confused or disagree, but don't keep it in, come and talk to me." Some students took advantage of this facility, but they indicated it was not a commonly offered invitation. Near the end of the course Carol indicated to the researcher, "You know it is strange, but very few have been to see me about the practical assignment and the final. They either know it or think they know it, or do not care that much." The students claimed that they did not have enough time to see Carol or as Mary expressed in relation to the practical task:

> Mary: "It was a bit vague what we were supposed to do. We were not sure."
>
> Researcher: "What do you do if you are not sure?"
>
> Mary: "Well go and ask. Don't want to too much because you don't want to seem dumb. I mean some of those that did go and ask said that Carol was surprised they did not know. When they told us that made you feel reluctant to go and see her. Don't get me wrong, sounds really bad. She was really good."

This perception seemed in contrast to what students had indicated about Carol being approachable. The students indicated that most lecturers tended to be difficult to approach outside class. This could have caused a reluctance to see the lecturer. Mary's reluctance about going to the lecturer with a problem because you did not want to seem dumb seems to indicate an insecurity attached to asking questions. This insecurity reluctance may be due to most lecturers discouraging such interaction, or due to the student not feeling comfortable with their relationship to a lecturer in the short time of one term. As Carol reflected at the end of the course, "You know it is really a shame. After 12 weeks I really feel I am getting to know these students. Then they are gone and I have to start again with four more new groups."

Another factor to solving problems came in relation to discussing aspects of the course with peers in the course. Initially PETE students indicated very little contact with each other, they were all in different programmes or different routes in the same programme. In most courses they rarely got to know anybody unless they had been with them in other courses. Gradually as the course progressed it was

noticeable that students started turning up early for lectures and were in deep conversation. The practical assignment really brought the whole group together. There was a genuine desire amongst PETE students for each group to do well, the grade was not seen as resulting from doing better than other classmates, but rather doing your best in relation to a creative focus. This collective supportive atmosphere became apparent by the end of the course where several PETE students voiced the wish to have another course together. I was left wondering what could be achieved if this class, who now felt comfortable with Carol and each other, had a curriculum and instruction type course where they taught children.

Carol's written assignment involving an analysis of ten minutes of a lesson was nicknamed by the students as "the assignment from hell". She was aware of this impression saying, "Past students have commented on the assignment saying, 'Gosh, that was a lot of work, but I learned a lot from it.' But I can tell you it will certainly be less boring than a lot of assignments you have to do." Students who got into the assignment expressed their amazement at how different the children's behaviour was, and how much detail was needed to explain the meaning of what they saw in relation to the decisions the teacher made. They started to appreciate the complexity of teaching and the hundreds of decisions the teacher made in responding to the children. They realised that they were learning how to become effective physical education teachers. Other students found the task tedious and dreary, they could not perceive the significance of what they saw. They saw the assignment as just another assignment, not as something that would help them learn how to become physical education teachers. The learning of course content seemed to relate to the student's insight into the complexity of teaching and commitment to the course. However, the sub-theme of time and reflection confounded this theory.

5i. How was the Cultural Conflict between Reflection on New Knowledge and Available Time Resolved?

The reflective feature refers to how courses in the university education programme invited students to realise their desire to become a teacher. As indicated

in the section on teacher development the students were concerned about the lack of insight afforded into teaching. They wanted insight from experience with children, either from the perception of an experienced teacher, or through teaching experiences the students had sampled with informed feedback from experienced teachers. Courses tended to be lecture and note taking with occasional discussion if the class was small enough. As indicated by Lesley's comments in relation to too much content it seemed that learning implied a filling up of the student with information, somewhat like filling up a receptacle with fluid. This vacuum nature to learning discouraged connections being made between courses. Even other movement courses that related to the creative dance course did not make clear connections for the students. This may be due the students not being in a teaching environment that forced them to use their new knowledge, or it may be due to lack of time to reflect on course materials through discussion and application.

Carol admitted that she was not sure what other lecturers were teaching in their courses even the ones that related to her course. There did not seem to be time to meet with other lecturers. She knew all the movement focus lecturers but rarely shared more than passing words with them. To meet and discuss course content and progression between courses was not a priority, there simply was not enough time. Within the university system the students took courses taught in different departments by different lecturers. Practicum teaching supervisors were different people from the course lecturers, this resulted in a system allowing an immense diversity of courses to make up a student's programme, but it also meant a large number of lecturers contributed to the student's education. The number of lecturers was too large to allow effective communication between lecturers of the teacher education programme, let alone lecturers across the student teacher's personal education programme route. This diversity meant that each lecturer was not responsible for how the student teacher implemented their course material in schools, the lecturer's responsibility was simply to communicate the course material and test the student teacher's understanding. This isolation of courses caused Carol to be concerned about what was being taught in other courses that might contradict

her course. Her perception was that other courses seemed to simplify information so that students were told what should be done in a mechanical process, rather than learning to understand what was needed and why then find the best how in relation to the context. She did not share this view with the PETE students in the course feeling it would be misconceived as a complaint about her colleagues. As such this perception was placed in Figure 4 as part of the known null that was not shared. When students complained about other courses offering lots of unjustified information to learn Carol did sympathize with the students but she did not attack her lecturing colleagues explicitly.

It would seem that course content was generally learned by students in a memory recall fashion. The system seemed to test their ability to recall large amounts of knowledge that had only a partial connection to their future careers as teachers. The students' solution was to try and minimise the amount of knowledge they needed to learn to get an acceptable grade. At examination times the students all became "stressed out" as they had to cope with a one or two hour written examination in anything up to six courses as well as completing numerous examinations and other types of assignments. In fact, from a survey of twenty two members of the class where they were asked to indicate how many assignments they had to do that counted towards their grade it was discovered that on average each student took 5 courses in which they had 4 essays about 2000 words in length, 3 essay that were over 2000 words, and 6 other assignments like presentations and resource files that had to done, as well as sitting a mid-term and final examinations in practically all courses. Within this frenzy of mental anxiety I wonder how much related to teaching, or application of knowledge in relation to teaching children? My impression was that minimal reflection was made on new knowledge due to the constraint on time resulting from too much grade assessed work. The aim for the students in the assessed work was to give the lecturer what they wanted, this being the best strategy to get a good mark.

Learning course content, due to workload and fragmentation between courses, seemed to stress a strategy of minimising reflective thought by prioritizing what had

to be learnt in relation to what the students thought the lecturer wanted to hear. This strategy being the best to get a good grade in most university courses.

Summary of Ethnographic Findings

In summary of this chapter, it can be concluded that Carol tried to realise a pedagogical focus in her teaching as outlined in Chapter Two (van Manen, 1991). Carol cared about the movement ability of the PETE students; she sympathised with their concerns over content in other courses; she made herself available to help when the students were stuck; she shared personal insights into her experiences as a teacher and mother; she tried to give the PETE students teaching experience with children which was non-threatening; she showed how teaching children movement can be enjoyable and fundamentally educational to the whole child; she invited reflection and discussion from students on their understanding of children in relation to teaching. Unfortunately this pedagogical focus to learning of teaching did not seem to be a norm in the PETE programme, or for these PETE students' experiences in school physical education, or education in general. When they reflected on their imminent teaching in schools their focus was on their own survival. They cared about children but felt ill prepared to foster a pedagogical caring approach, even in creative dance. As Emma commented in relation to teaching creative dance, "It is still a bit scary. I'm not sure that it is solid enough. I really want another class like Carol's, to help me teach what I can understand and appreciate. I am a lot further ahead than I was but I want more. I know I understand movement but can I teach it?"

A final chapter is constituted to answer the questions that led us into this chapter so that the information can be pulled together in relation to the findings of Chapter Four and the hidden curriculum of the course to interpret the course's contribution to an active lifestyle pedagogy for the PETE students. The findings showed that the course developed for the PETE students an understanding of the nature of childhood from the lecturer's personalised accounts of experiences of teaching children, observations of the course lecturer teaching children and

experiences within the course teaching children. However, the lingering impression from this chapter is that even though the creative dance course seemed to develop the PETE students towards becoming effective physical educators, the implicit influence of the university system created a hidden curricula of learning that pervasively influenced the course's pedagogical focus. This pervasive influence seemed to create an impersonal nature to the university system, an unfocused competition between the students for grades, a feeling of irrelevant knowledge overload, and a fragmentation of knowledge from courses and distancing between students which seemed to create a disgruntled subservience to the system. My impression is that the hidden curriculum exists in a negative role when the system has blind, bureaucratic control of the users of its resources. Resources which I feel could produce a far better teacher education system if students were allowed to become teachers in their own right, from an understanding of what they need to realise their own teaching ability. At present the responsibility for the personal aspect of teaching development is lost in statistical grade and cost accountability. As Lesley said in relation to the teacher education system, "It is all a numbers game."

CHAPTER SIX

Summary of Findings and Conclusions

The aim of this study was to examine how the hidden curriculum of the education of physical educators influenced the promotion of physical education teachers who would be effective in helping children realise an active lifestyle. The hidden curriculum, a phenomenon that by its very name indicates ambiguousness in that once it is found it is no longer what you sought, is a factor in any teaching situation where a teacher is trying to pass on worthwhile knowledge and understanding to a student in a process we know as learning. We know that learning is not an objective thing because each person's interpretation relies on his/her own biographic make up and biological inclinations that interact with the perceived environment to produce learning[1]. Fortunately for humankind enough of this interpretation is common to each person to allow communication and common understanding. A teacher will often realise that more was learned than they intended in their explicit intentions. This learning can be construed as positive or negative depending on the eventual outcomes of how the learned knowledge, skills and understanding is transferred into the lifeworld of a person. In relation to physical education teacher education, this learning depends on how well the student teacher understands and transfers learning into the practice of teaching physical education which in turn guides the children in the physical education lesson to learn about the physical realm so that it becomes a worthwhile part of their lives. As Dodds and Placek (1988) state;

> Young teachers need to understand the tenuous link between the short-term learning they see in their classes and the long-term physical education objectives of lifelong active participation. (p. 357)

From the research findings I would conclude that the problem of the hidden curriculum relates to the teacher understanding the essences of what the learner is

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[1] For more in depth discussion on this idea reference Merleau-Ponty (1962), in particular the preface.

perceiving and therefore learning. By focusing on the PETE students as prospective teachers I have tried to discover the essences of the teacher education process that may be explicit, null and implicit but influence the PETE students' potential understanding of the hidden curriculum in their future teaching situations. The research process has led to a focus on the term pedagogy as a science of teaching that concentrates on the relationship quality between a teacher/lecturer/instructor (pedagogue) and students (learners) as they come to know and understand each other, where the pedagogue tries to understand the learners as each learner comes to understand themselves within the environment. Through this process of becoming sympathetic to the needs of the less experienced learner the barriers that hide the unknown learning can become transparent. In the creative dance course this means that students are learning to become teachers who eventually help pupils to become active individuals. Ultimately this teaching process simply means the process where the teacher is able to assist the child to find a worthwhile physical pursuit that suits the child's growth, development, genetic make-up and present situation.

The quantitative method of research dealt with the hidden curriculum on the basis of a problem requiring a solution. The theory of the hidden curriculum with an explanatory model (Figure 2) indicates a connection between a teacher perceiving the hidden curriculum and being an effective teacher. The findings from the hidden curriculum (POPE) questionnaire showed that the course had significantly influenced the PETE students' responses in a way that indicated a better awareness of the hidden effects of learning. This positive shift in perceiving the hidden curriculum happened almost uniformly across the groups tested. The extent of the shift seemed to be dependent on how well the PETE student perceived the hidden curriculum before entering the course. How this shift had happened during the course and what it meant in relation to the PETE student's future practice were questions that needed the qualitative approach to interpret. It was also surmised that the degree to which a PETE student perceived the hidden curriculum in physical education seemed to be positively related to the students intrinsic motivation for taking the course.

The qualitative research approach concentrated on the action, reflection, and

reflected action on action effects of the PETE course. This process created a sense of the lifeworld for the PETE course and the meaning this lifeworld had for the members. As such the culture of the creative dance course affected the PETE students in different ways which when measured in an explicit way (assignments, POPE questionnaire to predict future actions) indicated similar changes in perception and understanding in the short term, but may not be indicative of long term changes in the PETE students. By examining the PETE course with the aim of discovering what was learned below the surface intentions of the course, an indication of the effect of the PETE course within the teacher education programme of the university was realised. Within the creative dance course the PETE students felt they were learning what was required to be an effective physical educator and generalist teacher of young children. In relation to the young child's growth and development the reason why creative dance was an effective and worthwhile subject was clear. To differing degrees the PETE students got a feel of how they would teach creative dance in their future careers. Unfortunately, this what, why and how of learning to teach did not seem to be a common occurrence within the teacher education programme at the university.

Summary of the Lifeworld of the Creative Dance Course

An understanding of the students was developed through categorising their behaviour and thinking in relation to course events. This produced the continuum of commitment along which students could shift depending on their desire to do the course, perceived time available and the connection it made to their planned future careers. The explicit nature of the course focused on the young child through an understanding of the child's learning domains of cognitive, psychomotor, social and affective development. The degree to which the PETE students understood this nature of childhood depended on how much they were able to relate to young children.

Carol tried to make her understanding of the young child apparent to the PETE students through anecdote stories that showed the relationship quality between

a teacher and a pupil within the context of teaching, and through her consistent practice of teaching the PETE students and young children associated with the course. These narratives had positive hidden messages in relation to revealing the pedagogical virtues of teaching, as van Manen surmises;

> ..then following qualities are probably essential to good pedagogy: a sense of vocation, love and caring for children, a deep sense of responsibility, moral intuitiveness, self-critical openness, thoughtful maturity, tactful sensitivity towards the child's subjectivity, an interpretive intelligence, a pedagogical understanding of the child's needs, improvisational resoluteness in dealing with young people, a passion for knowing and learning the mysteries of the world, the moral fibre to stand up for something, a certain understanding of the world, active hope in the face of prevailing crises, and, not the least, humour and vitality..... This is a tall order for any human being. And yet underlying this suggestion is a crucial question: Does a person who lacks any of these qualities possess the pedagogical fitness required for educating young people?" (van Manen, 1991, p.8)

The narratives focused, in a meaningful way, upon the trust between a child and their teacher and how an appreciation of the child could be realised and effect teaching practice, thereby creating an awareness in the PETE students of these qualities that were needed when teaching. Carol's learner-centred teaching practice modelled her teaching and guided her response to behaviours constituting a covert curricula effect. These explicit and implicit learning effects outlined so far seemed to have a positive learning affect on the student teachers. Though it is difficult to make the direct connection I feel these implicit learning effects coupled with the explicit intentions of the course were the main factors that caused the positive shift in the hidden curriculum (POPE) questionnaire scores over the temporal period of the course.

By analysing the perspectives of the PETE students other hidden learning affects that permeated the PETE course were identified. In relation to teaching development of the PETE students it became apparent that the creative dance course offered a somewhat unique insight into teaching. Carol not only taught the theory of child-centred learning in creative dance but she also taught the PETE students in

a learner-centred approach to teaching creative dance. They learnt as PETE students and as learners of creative dance. This two way learning of theory and practice, coupled with observation of children being taught by Carol, encouraged an embodied understanding of teaching. In contrast the education programme separated theory from practice and encouraged learning of knowledge for teaching in a recall, acquiescent process. This produced a hidden curriculum of non-conflict learning (Apple, 1972, 1982). Teaching in this process becomes competencies to be learned rather than any form of growth of a person as a teacher in pedagogical sense. That is, a pedagogical teacher is a teacher who feels responsible for the learner in more than just the imparting of information.

A concealed conflict arose within the course between the students' satisfaction with the course process and the measure of their success in the course (the grade). Ungraded events fed the PETE students, in a non-threatening way, the experiences they wanted to become a teacher. The graded events (construed by some students as threatening) fed the PETE students the assessment of their understanding of the course. The interesting effect was that the sympathetic, caring, excellent creative dance teacher suddenly, even in the same breath, became the ruthless, brutal marker in the students' perceptions. This contradiction arose from the students' interpretation of the grade that had arisen from their socialisation into the university culture. There seemed to be a belief that effort in work should be reflected in a good grade, or else the marker of the work was too hard in their grading standard or too vague in what they were asking to be done. Some students, who I propose were more committed to the course and trusting of the lecturer's expertise and judgement, saw the grade as an indication of their ability to understand, as such they strove to improve it so that they would feel confident about teaching the course material. The hidden message to the students who were not committed to the course seemed to be connected to the sense of non-conflict learning mentioned earlier. The students seemed prepared to learn knowledge but were unfamiliar with application of knowledge in assignments which they interpreted as vague. Few took action to sort out why the task was vague to them, the belief being that their confusion was not

their responsibility to solve, or they did not have the time to sort it out due to their workload. Carol created assignments that she saw challenged the PETE students to become more aware of what their new knowledge meant in relation to teaching children, the explicit focus of the course.

The final theme in relation to learning course content indicates why this non-problematic, unquestioning learning desire arose. The university system seemed to value amount of knowledge as an indicator of success. This system has developed around a well-intentioned principle of a liberal education to broaden the young student's mind. Unfortunately this system permits a cascade of potential knowledge to be taught. Unless the system offers courses with strong connections to the students' vocations in life, and the students are guided by informed advisors to make appropriate decisions about courses for their teaching career, a real problem of fragmentation of understanding and learning without a collective focus, can develop. As van Manen (1992, p. 21) explains;

> Most programs of teacher education are foundational.....these programs have become highly fragmented due to the continuous process of differentiation and specialization of professional interests. Students are expected to be able to integrate the fragmented elements into a personally founded expertise. But this cognitive expertise bears little relation to the improvisational and normative demands of teaching practice.

To the PETE students that were aware of why they wanted the PETE course to help them become a better teacher, they felt a commitment to the work but a frustration about the fragmentation of ideas they were experiencing and the amount of unjustified "worthwhile" knowledge they were being asked to learn in other courses. To the students who saw the PETE course as just another content course with a general connection to their teaching careers, they felt disappointed that they did not get a grade that reflected how much they had done in relation to learning to teach in the PETE course compared to other courses they were taking. Some students seemed to be caught in a dilemma between the process of learning in the PETE course and the process of learning in their educational programme. They

voiced concerns about how they were being educated but did not want to doubt the process they were going through too much or else it would lead to feeling of self-doubt in their growing expertise as teachers.

This unpacking of what was learnt in the creative dance course constituted the discovery of the positive and negative effects of the hidden curricula of learning. This learning developed as a secondary consequence of the explicit, null and implicit aspects of the functional curriculum of the creative dance course housed in the university culture (see Figure 4). The university culture seemed to encourage students to perceive knowledge as neutral and objective with no avenues to question whose meanings were being collected and distributed to them. This created a process where the student was being shown only how to do things. As Zeichner and Tabachnick (1981, p. 10) state:

> By focusing on HOW things were to be done without asking students to consider WHAT was to be done and WHY, the university initiated discussions which tended to encourage acquiescence and conformity to existing routines.

This led to the conclusion that;

> We can no longer assume that the role of the university is necessarily a liberalizing one and that the schools are the only villains in the creation of undesirable teaching perspectives.

If universities are maintaining a limiting perception of teaching, then as Bollnow (1989) states in relation to a person learning to become a teacher;

> The unity of a personality is divided by many perspectives. But this has simultaneously a positive meaning; the person becomes what the environment believes about him or her, and so the person forms himself or herself according to this picture. Individuals take over the role made for them by the environment. (p. 39)

If this theory is the case then with maybe the exception of those PETE students who were committed to the PETE course material I would conclude that most students will not realise the potential for learning innate to a well taught creative dance programme. In fact, if this trend is consistent across the teacher

education programme then it is difficult for the teacher education students to realise how to become effective generalist teachers let alone physical educators as they leave university to start teaching. The teacher education students are responsible for their own learning, but they are influenced by the messages forced upon them within the learning environment. By seeing this learning environment as the total university milieux then the responsibility for developing pedagogically professional teachers is not actively sought. As Giroux (1980) reports in relation to the founding ideals of education in modern society;

> The overall effect on teacher education of the social engineering approach has been considerable and is far removed from the vision of John Dewey, George Counts, and other progressive educators who stressed the ethical, experiential, and emancipatory dimensions of such programs. (p. 9)

Giroux (1980) goes on to say how we need to develop a questioning approach to teacher education as he indicates quoting Aronowitz;

> The stress on critical thinking...offering the student a chance to construct his [or her] own reality, has been debased by the emphasis on "methods" rather than content in the preparation of teachers by teachers colleges. This approach to the curriculum has contributed to the training of several generations of elementary and secondary school teachers whose main skill has become maintaining control over the class rather than understanding the cognitive and effective process of learning. Moreover, thousands of young teachers suffer from intellectual ignorance; they bring few resources to their work and often fall back on police-like behaviour toward students to compensate for their inability to teach. (p. 9)

This perspective is one that implies critical thinking as the solution to the problem of producing more effective teachers. Though it is part of the solution I do not think it encapsulates the solution of helping teachers teach better. To be critical as a teacher, means that you need to understand the perspective of others (especially trusting pupils) who may be affected by the teacher's criticisms. This implies the pedagogical understanding needed, in a reflective and improvisational sense, of the teacher to those they educate. Furthermore, decisions shaped by critical thinking from reflections on experiences is essential as guidance to those that administrate the

education system. For the student teacher learning to teach this involves a change that happens in a gradual sense as they learn to grow accustomed to their new awareness and knowledge; as they become technically aware of the 'how' of teaching as they realise 'what' they have learned and 'why' they need it. As such we do not need a new pedagogical teacher education programme to replace our mechanistic technical programme, but a programme that stresses the importance of the relationship of the technical aspects of teaching to the pedagogically oriented buffer that professional teachers create as they mediate learning to a pupil. Without this pedagogical buffer between desired learning and education the teacher creates a control "police-like" orientation to teaching where the relationship quality of teacher

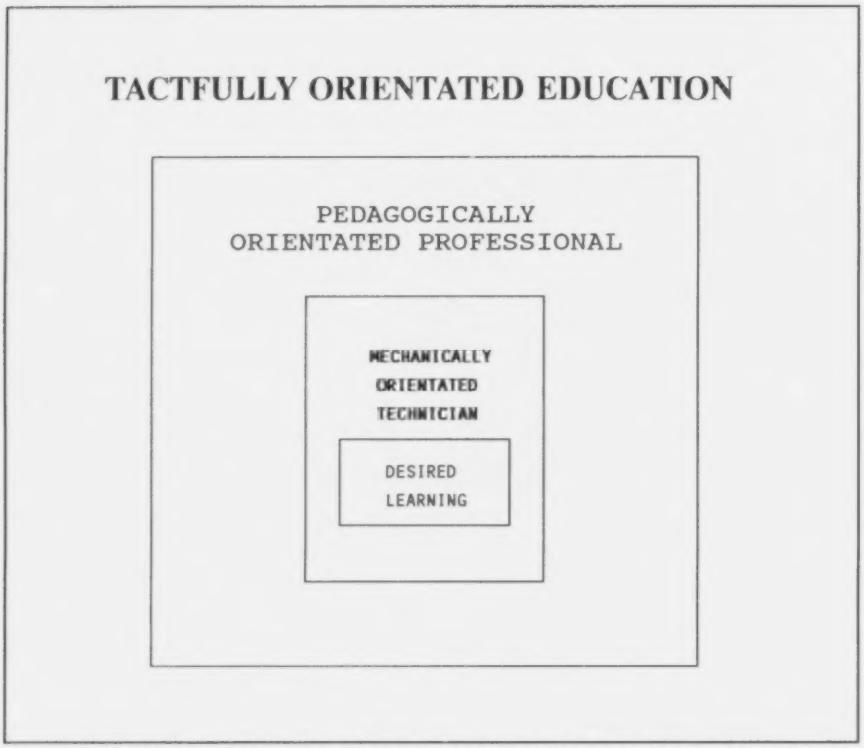

Figure 7 The relationship of the technical aspects of teaching to the pedagogical implementation of tactfully orientated education.

to pupil is dominated by a one-way communication of teacher over pupil. In such a scenario of the pedagogical relationship quality is present only in a limited capacity and the child can become essentially isolated and eventually indifferent to the desired learning the teacher and education system is communicating.

Figure 7 encapsulates the link between the desired learning and the effective education of a child. A teacher in this model learns from experience and embodies an understanding of the children they teach, and the individual needs of each child in the environment the teacher and child share. The teacher plans how to teach what needs to be learnt in relation to the technical competencies they understand, and during the teaching process mediates this learning pedagogically to ensure an education that is tactful in relation to the child. It is my belief that unless the social ethos of the educational institution actively encourages this growth towards a pedagogically orientated practice by a teacher, many teachers fail to breakout of this technical, mechanically control orientated approach to teaching. Therefore, the education of teachers (in the case of this thesis the education of physical educators) must stress the experiences of practical teaching with experienced teacher educators to guide the application of technical competencies within a pedagogically orientated process.

Research Needs

The findings of this research point to the need for a rationalisation of what is going on in elementary teacher education and in particular physical education teacher education at the university of Alberta. If this teacher education system is indicative of programmes of teacher education across North American and other western cultures adopting a mechanistic approach to teacher education as indicated by Evans (1988), Giroux (1980), Horton (1983) andd Tinnings (1991), then this rationalisation is needed to respond to the growing complexity of modern society. This rationalisation needs to address the amount of content knowledge the student teacher is required to know, and why they are required to know the knowledge. It should address the teaching experiences a student teacher requires to allow that

student teacher the opportunity to realise their own needs to become an effective teacher as they become more focused to the needs of children they are teaching.

We need research that clarifies what is being learnt by generalist students, especially as these generalist students who are responsible for a child's first experiences of school based physical education. If the generalist students are to take on the responsibility of physical education (and education generally), the teacher education establishment needs to justify how it has prepared the students to teach. This how of teaching needs to incorporate the why and what of teaching in relation to the general milieux, to allow the student teacher to understand the two way communication between the child and the teacher that successfully mediates the learning process. Listed next are the recommendations for research needed to produce more evidence to try to guide the development of teacher education.

Quantitative Research Recommendations

(a) To further explore the relationship between the measure of students' success in a course and in an educational programme and their effectiveness in teaching.

(b) To further explore the connection between perceiving the hidden curriculum in an educational setting and making a pedagogically effective response to that phenomenon to mediate learning effects in a positive manner.

(c) To further explore the connection between desires to do a teacher education course and perceptions of the hidden curriculum in an educational setting.

(d) To further explore the connection between desires to do a teacher education course and effectiveness in applying course material.

(e) To establish the connection between indicated decisions on an instrumentation like the POPE questionnaire and actual teaching practice.

Qualitative Research Recommendations

(a) To further explore the interpretations of the influencers within a culture that encourages a PETE student to be more perceptive of the effects of the hidden curriculum.

(b) To further explore a life history perspective of a student's biography to understand factors in their past that make them progressively committed to a course and its ideas.

(c) To further explore the life history perspective of a student's biography in order to understand factors in their past that make them more perceptive of the hidden curriculum within an educational setting.

(d) To further explore the ways in which the socialisation of a course can help students be more aware of the effects their teaching decisions have on student learning.

(e) More interpretative data on the way in which the education programme effects the teacher education courses it houses in the process of helping student teachers internalise effective teaching strategies and behaviours for educating children.

(f) Critical theory research to clarify; the degree to which, the effect of, and the reason why, the education system has an administrative focus rather than a pedagogical focus.

These recommendations relate to the findings of the research highlighting a need to understand how the biographic make up of student teachers, shaped by the teacher education orientated environment, produce the effective physical education teacher who makes appropriate decisions within the teaching milieux. Though the research in this study focused on a PETE course within a generalist education programme, I feel that the findings (especially the qualitative aspect) can be applied equally well to education in general as well as to physical education in particular. The common factors being the teacher's role to educate and the child's role to learn, where both parties are involved in a growing relationship of understanding each

other and their role in the milieux.

Final Comment

Within the university system studied it would seem from the research findings of this study and my own teaching experiences, that in most cases there is little interest in teaching quality other than surface understanding of what is being taught and how it is being taught is achieved. Within the culture of the university the perception of good lecturers are those who know their subject matter. The ability of communicating this meaningfully to another person is not a measure of the lecturer's success. It is, and to some degree rightly so, the responsibility of the student to learn. But to learn implies a need to know, because without a need for what is being learnt, why learn?

Applying this line of reasoning to the investigated PETE programme, the answer would be to learn what the authorising body for teachers says you must learn. I sense Dewey turning in his grave, but this may not be wrong if those in charge of teacher education can create the learning focus that is of worth to forming teachers, and is experientially based. To understand this learning focus means we need teacher educators who have a working insight into what is going on in schools, and a prophetic insight into what is needed. The problem is the university system does not pertain to awarding this form of insight. The preoccupation with publish or perish mentality of the university culture does not credit teaching success or understanding of teaching (Boyes, 1984; Higginbotham 1982). A university wants short term, ongoing, research that indicates its research standing and status as an institution forwarding the barriers of knowledge. However in the realm of physical education and sport science, this form of research has played a major role in generally informing us that the people (children and adults) of society are unhealthy, with a big factor being that they are inactive (Armstrong, 1990; Shepherd, 1984; Simons-Morton et al., 1990). By now we have discovered that simply telling people to be active in a self-righteous belief towards longevity does not work (Burt, 1987). The solution must lie in the education process of the citizens of society. An

education which allows a person to perceive more of their world as they experience it and share it with the social group around them, as they find their vocation and worth in life, the physical realm playing a major contribution to discovering this worth in life. Such an education needs pedagogically professional people who are responsible for preparing people for their future active lives (in more than just a physical sense). These people in turn need guidance from experienced pedagogically professional teacher educators who are able to develop a critical pedagogy that does not isolate people to the potential of the present situation but allows an emancipatory education to grow. This growth of a critical pedagogy starts from a base understanding of the learner and is enriched with researched understanding of the ways to teach, the cultures of teaching, and the needs of the learner within a culture.

The critical pedagogy can not be taught in a single course, or small collection of courses. It implies an embodied knowing of yourself as a person, and vocationally as a teacher. It is a way of knowing the world that develops over a persons' entire life and becomes focused and purposely shaped by the students and their pedagogues during the teacher education programme. Courses like creative dance, when mediated by such a pedagogue, can realise some of the essences of a professional teacher, but unless they are supported by a pedagogically orientated environment these essences become increasingly transient for a student teacher. These essences of pedagogy need to be appreciated and given importance in the planning of teacher education programmes, or else a teacher education programme may lose sight of its purpose to empower the next generation of teachers to educate the next generation of society.

Within Great Britain the government's "hands on" manipulation of the education system with a national curriculum, detailed assessment process and funding for each school based on pupil enrolment has led to a mechanical control of the education system. This mechanistic control ignores the difference between teaching contexts and needs between different children. The government's theme for education seems to be accountability of finance to the pupil grade achieved as a

process to realise successful education. Education is then reduced to a technical orientation to grades achieved. In this positivistic process control is stressed over freedom. Difference is a problem rather than an individuality that needs to be channelled. Teachers are told what to teach, how to assess, and monitored to check that they are achieving what is expected in relation to the norm or "standard". This technical system defines what it assesses and ignores what the composers of the curriculum did not perceive. The complexity of education is reduced to the vital elements defined by the curriculum. With education simplified the teacher becomes more deskilled but because they are achieving what the paying power defines they feel they are becoming more skilled in teaching. With the complexity of education "hidden" the need for a teacher education system that builds the technical skills housed within a pedagogically orientated approach is lost.

I sincerely feel that I had a pedagogical focus to the teacher education in a four year honours degree in England, due to the fact that in every term I had teaching contact with children within the university environment, or within the school. This contact allowed me to experiment with teaching, and offered contact with experienced teachers who offered advice as needed or requested. I did not come to rely too heavily on a technical orientation to teaching as the four year period allowed a gradual maturation to become a teacher. This gradual maturation came from regular short term experiences with teaching children with eventual full responsibility for several classes of children over an extended period. This time period allowed me to gradually take on the responsibility of a pedagogue with technical orientated skills at my finger tips. Unfortunately my understanding of how I became a teacher is not an accepted perception. The government's plan in Great Britain seems to be to have students apprenticed to experienced teachers in schools, and to pay schools to train the students. Are there enough experienced teachers to handle this role? Will they be pedagogically professional teachers or technically oriented teachers? How much space from the pressures of teaching will be afforded the student-teacher to allow them to realise a pedagogical focus to their teaching? Is the government motivated towards producing better performing teachers, better controlled teachers or cheaper

trained teachers? Only time will tell, but how will we know if this form of training is better? The government will tell us it is more efficient, therefore it must be better, I wonder.

What would happen if we had a generalist teacher education programme driven by the teaching experience of students? By this I mean a system where students have gradually increasing periods of experiences in schools with gradually decreasing periods of teacher education in universities. Within the teacher education programme I was investigating, this would be an administrative headache due to the number of placements needed for students into schools. For this reason present school placements are limited to the end of a student's programme. This means that the student teachers learn technical, content aspects of teaching for three years before having a chance to develop their new knowledge pedagogically in real life teaching situations. At present administration controls the planning, but does not take any responsibility for the teaching product. This research shows that the administrative planned teacher education programme shapes the learning process in the courses that educate the student teacher. This shaping causes a hidden curriculum that continuously constrains the growth of pedagogically professional teachers. More research is needed to strengthen the requirement for teacher education programmes that are pedagogically planned for the long term benefit of more effective teachers in physical education, and in education generally. We need a teacher education system that combines experiences in schools with teacher education in institutions that are separate from schools, but connected to schools through teacher educators who have an ongoing knowledge of schools and children. This system should encourage students with a desire to learn new ways to solve the questions raised from their experiences in the school environment. I believe, in relation to PETE, that this teacher education base would produce an active lifestyle pedagogy that would be realised by more and more teachers in more and more varied teaching contexts.

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Perceptions of Physical Education (POPE)

Name:_____

Section 1

Each of the following statements has ten possible responses. All the responses are considered important. You are requested to select the three that you think have the highest priority in relation to your teaching of physical education in elementary schools. Rank the selected three in order of importance by entering in the box next to the chosen response a 1 for the most important, a 2 for next important, and finally a 3 for the third most important.

(1) **The three main considerations when planning a physical education lesson for young children are;**

Child Enjoyment .....[ ] Child activity levels .....[ ]
Variety of activities ...[ ] Motor skill development ...[ ]
Encouraging creativity ..[ ] Developing responsibility .[ ]
Encouraging co-operation [ ] Experiencing competition ..[ ]
Developing social skills [ ] Developing self-confidence [ ]

(2) **When teaching a physical education lesson it is important for the teacher to be;**

Approachable ..[ ] Enthusiastic ..[ ] Interested ....[ ]
Patient .....[ ] In control ....[ ] Responsible ...[ ]
Organised .....[ ] Knowledgeable .[ ] Adaptable .....[ ]
Physically skilled ...[ ]

(3) **To evaluate a successful physical education lesson the children would have been;**

Good .....[ ] Busy .....[ ] Responsible [ ]
Happy .....[ ] Achieving .[ ] Interested .[ ]
Cooperative .[ ] Challenged [ ] Motivated ..[ ]
Active [ ]

Section 2

All the situations described refer to children at grades one to six. Answer the scenario in relation to your perceptions concerning the teaching of physical education at an elementary school. Your response is measured on a five point likert scale;

Strongly Disagree [SD] Disagree [D] Neutral [N]
Agree [A] Strongly Agree [SA].

(1) When teaching dance a teacher always selected up to date music that the children listen to and identified with.

This was a good decision. **[SD] [D] [N] [A] [SA]**

(2) When teaching gymnastics in a particular school, the teachers started with a short introduction on floor work, then set up the large apparatus. In each lesson the children had to set up the apparatus and put it away.

This was a good decision. **[SD] [D] [N] [A] [SA]**

(3) Through discussion a teacher evaluated the physical education course with the pupils. The teacher discovered that the pupils liked the games lessons the best and wanted more. The teacher decided to teach more games the next term.

This was a good decision. **[SD] [D] [N] [A] [SA]**

(4) During a dance lesson the children were set a task to use their own movement patterns to the music. Initially they were stuck but with guidance they became active.

This was a successful lesson. **[SD] [D] [N] [A] [SA]**

(5) A teacher thought that the children's emphasis on winning in competitive situations in the physical education lessons, was the main reason why less able pupils disliked games. The teacher decided not to keep the score whenever any form of game was played.

This was a good decision. **[SD] [D] [N] [A] [SA]**

(6) If a child often forgot their athletic clothing for the dance lesson the teacher still made them take part.

This was a good decision. **[SD] [D] [N] [A] [SA].**

(7) The principal of a school thinks that the main role of physical education was to keep children active and occupied, so the teacher decided to increase activity in dance lessons by having the children follow his/her actions to the music.

This was a good decision. **[SD] [D] [N] [A] [SA]**

(8) Whenever starting a new topic or introducing a new piece of equipment the teacher always allowed the students to try out their own ideas and play with the equipment.

This was a good decision. **[SD] [D] [N] [A] [SA]**

(9) To encourage the students to work hard and make improvement in their physical skills a teacher gave positive encouragement all the time, even if they did not make any skill improvement.

This was a good decision. **[SD] [D] [N] [A] [SA]**

(10) In a school a teacher always changed into athletic clothing when he/she taught physical education, even if it was inconvenient to him/her.

This was a good decision. **[SD] [D] [N] [A] [SA]**

(11) At the end of any physical education unit the teacher used specific motor skills tests to arrive at a grade for the children. Only those children who achieved high levels were rewarded with a high mark.

This was a good decision. **[SD] [D] [N] [A] [SA].**

THANKYOU.

Demographic Information

Please could you fill in the following information about yourself.

Full Name: _____ Sex: ___ Age: __

Present faculty: _____ Years in Faculty: __ Any Previous faculty: ____Years in faculty: _

1. Why did you select this course?_____

_____

2. Which of the following courses have you taken in previous terms or are in the process of taking this term? (Tick the box)

PAC 465 [ ] (gymnastics for children)

PAC 425 [ ] (games for children)

PESS 492 [ ] (movement education)

PESS 435 [ ] (practum physical activity)

ED EL 220 [ ] (C. & I. in pe)

ED EL 240 [ ] (curriculum & instruction)

ED EL 320 [ ] (C. & I. in dance)

ED EL 340 [ ] (C. & I.)

ED EL 420 [ ] (C. & I. in elementary pe)

Any related secondary education course [ ]

3. What is your grade point average for your time in faculty of education? ___

4. If you have had any experience teaching physical education to school age children please indicate if you were a helper or in charge of teaching the children, and the age of the children.

_____

_____

5. If you are engaged in any sort of physical activity please indicate the type of activity, the approximate time per week you are engaged in the activity, and to what standard (if applicable) that you play? _____

_____

_____

_____

Background in Physical Education

In this section of the questionnaire simply tick the box in the matrix that represents the type of physical education you had at each level of your school career. The "extra-curricular" columns refers to the physical activities performed in school outside the timetabled lessons.

CHARACTERISTICS PE PROGRAMM	Elementary	Extra-Curriculum	Junior High	Extra-Curriculum	High School	Extra-Curriculum
GAMES	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]
DANCE	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]
GYMNASTICS	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]
AQUATICS	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]
OUT DOOR PURSUITS	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]
TRACK & FIELD	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]

CHARACTERISTICS PE PROGRAMM	Elementary	Extra-Curriculum	Junior High	Extra-Curriculum	High School	Extra-Curriculum
MOSTLY COMPETITIVE ACTIVITIES	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]
MOSTLY RECREATIONAL ACTIVITIES	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]
ENJOYABLE	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]
VERY ACTIVE	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]
LOT OF VARIETY	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]
CO-EDUCATIONAL	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]
ENCOURAGED CO-OPERATION	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]
DEVELOPED MOTOR SKILLS	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]
DEVELOPED SOCIAL SKILLS	[ ]	[ ]	[ ]	[ ]	[ ]	[ ]

THANKYOU FOR YOUR TIME AND EFFORT.

Appendix C

University of Alberta
INFORMED CONSENT (Lecturer)

Please read this form very carefully. If you have any questions please ask Tim Hopper who will be present whilst you are completing the form.

Research Project Title: Learning to teach in elementary physical education

Investigator : Tim Hopper (Graduate Student) Phone : 492 1042

Advisor: Dr. Linda Thompson. Phone : 492 8276

Description of Purpose

The research project has been developed to examine the development of effective teachers in elementary physical education. The study will examine prior experiences in physical education and knowledge the pre-service teacher uses for making decisions in relation to educating young children in physical education. One specific course will be examined in relation to the course material offered to the students.

Procedure

At the beginning of the dance course participants will be asked to complete a questionnaire that collects demographic information related to them, and information to highlight their past experiences in physical education. This will take approximately 5 minutes. At the beginning, and at the end of the dance course, the participants will be asked to complete a further questionnaire that initiate responses from them in relation to scenarios about physical education. Again, this will take approximately 5 minutes.

In a Spring 1992 and Winter 1993 dance course the researcher's role will be as an investigator of the effect the course has on the students involved. During the Fall (1992) dance course the researcher will be a participant observer. This means that he will participate along with students in the course. During the Fall (1992) dance course the researcher will interview some volunteer undergraduate students in relation to their ideas and experiences about physical education, the dance course and the teacher education programme.

All information will be treated with the strictest of confidence. Participants will be guaranteed anonymity. Any findings that may assist the development of the course will be shared with the lecturer, but no identity of students will be given to the lecturer in relation to information. Any information shared with the lecturer will be done on the understanding that it will not affect their grades in any way.

The information gained from the study will be used for a masters thesis paper and may be used for possible publications in professional journals.

My signature on this form indicates that I agree to permit the researcher to be a participant observer in the dance course I instruct. I will allow the questionnaires to be completed as requested.

I do not mind any students who volunteer in my course being interviewed. I understand that I have the write to withdraw from this study at any time without consequences.

SUBJECT:

NAME: _____ SIGNATURE: _____
(please print)

DATE: _____

TEL: _____

WITNESS:

NAME: _____ SIGNATURE: _____
(please print)

INVESTIGATOR:

NAME: _____ SIGNATURE: _____
(please print)

Appendix D

University of Alberta
INFORMED CONSENT (Class B)

Please read this form very carefully. If you have any questions please ask Tim Hopper who will be present whilst you are completing the form, or at any time afterwards.

Research Project Title: Learning to teach in elementary physical education

Investigator : Tim Hopper (Graduate Student) Phone : 492 1042

Advisor: Dr. Linda Thompson. Phone : 492 8274

Description of Purpose

The research project has been developed to examine the development of effective teachers in elementary physical education. The study will examine prior experiences in physical education and knowledge the pre-service teacher uses for making decisions in relation to educating young children in physical education.

Procedure

At the beginning of the dance course participants will be asked to complete a questionnaire that collects demographic information related to them, and information to highlight their past experiences in physical education. This will take approximately 5 minutes. At the beginning, and at the end of the dance course, the participants will be asked to complete a further questionnaire that initiate responses from them in relation to scenarios about physical education. Again, this will take approximately 5 minutes.

During the course the researcher will be a participant observer. This means that he will participate along with students in the course. During the dance course the researcher will interview some undergraduate students who volunteer. The interviews will examine students' ideas and experiences about physical education, the dance course and the teacher education program in the university.

All information will be treated with the strictest of confidence. Participants will be guaranteed anonymity. Any findings that may assist the development of the course will be shared with the lecturer, but no identity of students will be given to the lecturer in relation to information. The information gained will not affect student grades in the course. If appropriate findings may be used for a masters thesis paper and journal publications.

Appendix D

My signature on the form indicates that I agree to permit the researcher to be a participant observer in the course. I will complete the questionnaires as requested. If convenient to me I may volunteer to be interviewed. I understand that i have the write to withdraw from this study at any time without penalty.

SUBJECT:

NAME: _____
(please print)

SIGNATURE: _____

DATE: _____

TEL: _____

WITNESS:

NAME: _____
(please print)

SIGNATURE: _____

INVESTIGATOR:

NAME: _____
(please print)

SIGNATURE: _____

Appendix E

University of Alberta
INFORMED CONSENT (Classes A & C)

Please read this form very carefully. If you have any questions please ask Tim Hopper who will be present whilst you are completing the form, or at any time afterwards.

Research Project Title: Learning to teach in elementary physical education

Investigator : Tim Hopper (Graduate Student) Phone : 492 1042

Advisor: Dr. Linda Thompson. Phone : 492 8274

Description of Purpose

The research project has been developed to examine the development of effective teachers in elementary physical education. The study will examine prior experiences in physical education and knowledge the pre-service teacher uses for making decisions in relation to educating young children in physical education.

Procedure

At the beginning of the dance course participants will be asked to complete a questionnaire that collects demographic information related to them, and information to highlight their past experiences in physical education. This will take approximately 5 minutes. At the beginning of the dance course, the participants will be asked to complete a further questionnaire that initiate responses from them in relation to scenarios about physical education. Again, this will take approximately 5 minutes. The researcher's role will be as an investigator of the effect the course has on the students. This means that he will participate along with students in the course.

All information will be treated with the strictest of confidence. Participants will be guaranteed anonymity. Any findings that may assist the development of the course will be shared with the lecturer, but no identity of students will be given to the lecturer in relation to information. The information gained will not affect student grades in the course. If appropriate findings may be used for a masters thesis paper and journal publications.

Appendix E

My signature on the form indicates that I agree to permit the researcher to be a participant observer in the course. I will complete the questionnaires as requested. If convenient to me I may volunteer to be interviewed. I understand that I have the write to withdraw from this study at any time without penalty.

SUBJECT:

NAME: _____ SIGNATURE: _____
(please print)

DATE: _____

TEL: _____

WITNESS:

NAME: _____ SIGNATURE: _____
(please print)

INVESTIGATOR:

NAME: _____ SIGNATURE: _____
(please print)

SPSSX/PC+ Version 4.01 Printout of Contingency Tables of Class by Choice of "Being Challenged" as an Evaluation of Successful Physial Education Lesson.

CLASS Classes taken dance course. by TCHALL Challenged

CLASS	Row Pct	TCHALL .00 Most important	1.00 Second most important	2.00 Third most important	3.00 Row Total
Class A	1.00	13.6	45.5	31.8	9.1	22 / 34.4
Class B1	2.00	38.5	15.4	38.5	7.7	13 / 20.3
Class B2	3.00	21.4	35.7	28.6	14.3	14 / 21.9
Class C	4.00	46.7		26.7	26.7	15 / 23.4
	Column Total	18 / 28.1	17 / 26.6	20 / 31.3	9 / 14.1	64 / 100.0

Chi-Square	Value	DF	Significance
Pearson	14.99451	9	.09109
Likelihood Ratio	18.33790	9	.03145
Mantel-Haenszel test for linear association	.00016	1	.98977

Minimum Expected Frequency - 1.828
Cells with Expected Frequency < 5 - 13 OF 16 (81.3%)

Number of Missing Observations: 0

CLASS Classes taken dance course. by TCHALL Challenged

TCHALL Page 1 of 1

Row Pct	.00	Most important 1.00	Row Total
CLASS			
2.00 Class B1	42.9	57.1	28 43.8
3.00 Class B2	16.7	83.3	36 56.3
Column Total	18 28.1	46 71.9	64 100.0

Chi-Square	Value	DF	Significance
Pearson	5.34438	1	.02079
Continuity Correction	4.12729	1	.04220
Likelihood Ratio	5.36538	1	.02054
Mantel-Haenszel test for linear association	5.26087	1	.02181

Minimum Expected Frequency - 7.875

Number of Missing Observations: 0

CLASS Classes taken dance course. by TCHALL Challenged

TCHALL Page 1 of 1

Row Pct	Most important 1.00	Second most important 2.00	Row Total
CLASS			
2.00 Class B1	12.5	87.5	16 34.8
3.00 Class B2	50.0	50.0	30 65.2
Column Total	17 37.0	29 63.0	46 100.0

Chi-Square	Value	DF	Significance
Pearson	6.29817	1	.01209
Continuity Correction	4.79147	1	.02860
Likelihood Ratio	6.95712	1	.00835
Mantel-Haenszel test for linear association	6.16126	1	.01306

Minimum Expected Frequency - 5.913
Number of Missing Observations: 0

CLASS Classes taken dance course. by TCHALL Challenged

TCHALL Page 1 of 1

CLASS	Row Pct	Second m ost impo 2.00	Third mo st impor 3.00	Row Total
Class B1	2.00	64.3	35.7	14 48.3
Class B2	3.00	73.3	26.7	15 51.7
	Column Total	20 69.0	9 31.0	29 100.0

Chi-Square	Value	DF	Significance
Pearson	.27696	1	.59870
Continuity Correction	.01554	1	.90081
Likelihood Ratio	.27718	1	.59855
Mantel-Haenszel test for linear association	.26741	1	.60508

Minimum Expected Frequency - 4.345
Cells with Expected Frequency < 5 - 2 OF 4 (50.0%)
Number of Missing Observations: 0

CLASS Classes taken dance course. by TCHALL Challenged

TCHALL Page 1 of 1

CLASS	Row Pct	.00	Most imp ortant 1.00	Row Total
Class B1	2.00	38.5	61.5	13 46.4
Class C	4.00	46.7	53.3	15 53.6
	Column Total	12 42.9	16 57.1	28 100.0

Chi-Square	Value	DF	Significance
Pearson	.19145	1	.66171
Continuity Correction	.00299	1	.95638
Likelihood Ratio	.19192	1	.66133
Mantel-Haenszel test for linear association	.18462	1	.66744

Minimum Expected Frequency - 5.571

Number of Missing Observations: 0

CLASS Classes taken dance course. by TCHALL Challenged

TCHALL Page 1 of 1

CLASS	Row Pct	Most important 1.00	Second most impo 2.00	Row Total
Class B1	2.00	25.0	75.0	8 50.0
Class C	4.00		100.0	8 50.0
	Column Total	2 12.5	14 87.5	16 100.0

Chi-Square	Value	DF	Significance
Pearson	2.28571	1	.13057
Continuity Correction	.57143	1	.44969
Likelihood Ratio	3.05928	1	.08028
Mantel-Haenszel test for linear association	2.14286	1	.14323

Minimum Expected Frequency - 1.000
Cells with Expected Frequency < 5 - 2 OF 4 (50.0%)

Number of Missing Observations: 0

CLASS Classes taken dance course. by TCHALL Challenged

TCHALL Page 1 of 1

CLASS	Row Pct	Second most impo 2.00	Third most impor 3.00	Row Total
Class B1	2.00	83.3	16.7	6 42.9
Class C	4.00	50.0	50.0	8 57.1
	Column Total	9 64.3	5 35.7	14 100.0

Chi-Square	Value	DF	Significance
Pearson	1.65926	1	.19770
Continuity Correction	.52500	1	.46872
Likelihood Ratio	1.75209	1	.18561
Mantel-Haenszel test for linear association	1.54074	1	.21451

Minimum Expected Frequency - 2.143
Cells with Expected Frequency < 5 - 3 OF 4 (75.0%)
Number of Missing Observations: 0

CLASS Classes taken dance course. by TCHALL Challenged

TCHALL Page 1 of 1

CLASS	Row Pct	Most important .00	Most important 1.00	Row Total
1.00 Class A		13.6	86.4	22 61.1
3.00 Class B2		21.4	78.6	14 38.9
Column Total		6 16.7	30 83.3	36 100.0

Chi-Square	Value	DF	Significance
Pearson	.37403	1	.54082
Continuity Correction	.02338	1	.87848
Likelihood Ratio	.36666	1	.54483
Mantel-Haenszel test for linear association	.36364	1	.54649

Minimum Expected Frequency - 2.333
Cells with Expected Frequency < 5 - 2 OF 4 (50.0%)

Number of Missing Observations: 0

CLASS Classes taken dance course. by TCHALL Challenged

TCHALL Page 1 of 1

CLASS	Row Pct	Most important 1.00	Second most impo 2.00	Row Total
1.00 Class A		52.6	47.4	19 63.3
3.00 Class B2		45.5	54.5	11 36.7
Column Total		15 50.0	15 50.0	30 100.0

Chi-Square	Value	DF	Significance
Pearson	.14354	1	.70479
Continuity Correction	.00000	1	1.00000
Likelihood Ratio	.14369	1	.70464
Mantel-Haenszel test for linear association	.13876	1	.70952

Minimum Expected Frequency - 5.500

Number of Missing Observations: 0

CLASS Classes taken dance course. by TCHALL Challenged

TCHALL Page 1 of 1

Row Pct	Second m ost impo 2.00	Third mo st impor 3.00	Row Total
CLASS			
1.00 Class A	77.8	22.2	9 60.0
3.00 Class B2	66.7	33.3	6 40.0
Column Total	11 73.3	4 26.7	15 100.0

Chi-Square	Value	DF	Significance
Pearson	.22727	1	.63355
Continuity Correction	.00000	1	1.00000
Likelihood Ratio	.22457	1	.63558
Mantel-Haenszel test for linear association	.21212	1	.64511

Minimum Expected Frequency - 1.600
Cells with Expected Frequency < 5 - 3 OF 4 (75.0%)

Number of Missing Observations: 0

SPSSX/PC+ Version 4.01 Printout of Contingency Tables of Class by Reason Selected the course.

CLASS		SELECT: Course requirement	SELECT: Interest in course	Total
Class A	1.00	45.5	54.5	22 34.4
Class B1	2.00	46.2	53.8	13 20.3
Class B2	3.00	35.7	64.3	14 21.9
Class C	4.00	6.7	93.3	15 23.4
	Column Total	22 34.4	42 65.6	64 100.0

Chi-Square	Value	DF	Significance
Pearson	7.11288	3	.06839
Likelihood Ratio	8.50860	3	.03659
Mantel-Haenszel test for linear association	5.50485	1	.01896

Minimum Expected Frequency - 4.469
Cells with Expected Frequency < 5 - 2 OF 8 (25.0%)

Number of Missing Observations: 0

CLASS Classes taken dance course. by SELECT REASON SELECTED COURSE

SELECT Page 1 of 1

CLASS	Row Pct	Course r equireme 2	Interest ed in th 3	Row Total
Class B2	3.00	42.9	57.1	49 76.6
Class C	4.00	6.7	93.3	15 23.4
	Column Total	22 34.4	42 65.6	64 100.0

Chi-Square	Value	DF	Significance
Pearson	6.66782	1	.00982
Continuity Correction	5.16003	1	.02311
Likelihood Ratio	8.09402	1	.00444
Mantel-Haenszel test for linear association	6.56364	1	.01041

Minimum Expected Frequency - 5.156

Number of Missing Observations: 0

CLASS Classes taken dance course. by SELECT REASON SELECTED COURSE

SELECT Page 1 of 1

CLASS	Row Pct	Course r equireme 2	Interest ed in th 3	Row Total
Class B1	2.00	46.2	53.8	13 48.1
Class B2	3.00	35.7	64.3	14 51.9
	Column Total	11 40.7	16 59.3	27 100.0

Chi-Square	Value	DF	Significance
Pearson	.30429	1	.58121
Continuity Correction	.02550	1	.87313
Likelihood Ratio	.30464	1	.58099
Mantel-Haenszel test for linear association	.29302	1	.58829

Minimum Expected Frequency - 5.296

Number of Missing Observations: 0

CLASS Classes taken dance course. by SELECT REASON SELECTED COURSE

SELECT Page 1 of 1

Row Pct	Course r equireme 2	Interest ed in th 3	Row Total
CLASS			
1.00 Class A	45.5	54.5	22 44.9
2.00 Class B1	40.7	59.3	27 55.1
Column Total	21 42.9	28 57.1	49 100.0

Chi-Square	Value	DF	Significance
Pearson	.10999	1	.74016
Continuity Correction	.00172	1	.96693
Likelihood Ratio	.10993	1	.74022
Mantel-Haenszel test for linear association	.10774	1	.74273

Minimum Expected Frequency - 9.429

Number of Missing Observations: 0

SPSSX/PC+ Version 5.0 Printout of Two-Way Anova of Pre-course Hidden Curriculum score and Post-course Hidden Curriculum score over Time.

**********Analysis of Variance**********

28 cases accepted.
0 cases rejected because of out-of range factor values.
36 cases rejected because of missing data.
2 non-empty cells.

1 design will be processed.

Tests of Between-Subjects Effects.

Tests of Significance for T1 using UNIQUE sums of squares

Source of Variation	SS	DF	MS	F	Sig of F
WITHIN CELLS	432.93	26	16.65		
CLASSX	38.93	1	38.93	2.34	.138

Tests involving 'TIME' Within-Subject Effects.

Tests of Significance for T2 using UNIQUE sums of squares

Source of Variance	SS	DF	MS	F	Sig of F
WITHIN CELLS	106.01	26	4.08		
TIME	140.35	1	140.35	34.42	.000
CLASSX BY TIME	28.92	1	28.92	7.09	.013

General Classifying of Students

DIMENSION of CONTRAST	CATEGORIES OF STUDENTS			
	Progressively Committed	**Thoughtfully Acquiescent**	**Passively Acquiescent**	**Indifferently Committed**
Perception of child.	Interpret. Sense of child	Sense of child	Not interpretative enough	General. Not see differences
Analysis of child in relation to development	Contextualise well environment and peers	Described well. Not spot all sig. differences	Describe not interpret	Superficial description
Analysis of teaching behaviours	Identified significance	Identified most.	Identify not explain significance	Lack appreciation
Relating to referenced material	Appropriately. Developed ideas.	Lacked enough	None	None
Approach to work	Thorough. See importance ways of learning. Relate to child and teaching	Conscientious. Motivated to teach dance well	Descriptive. Lot of effort not explaining sig.	Descriptive. Keep short and general.
Beliefs about work	Excited by potential	Need to learn how to express better	Effort = Ability	Minimum needed to get reasonable grade
Teaching behaviour	Stopped inappropriate. Spotted and encouraged good work	Not stop inappropriate right away. Clear, but too much information	Not correct inappropriate. Feedback general	Didactic Copy
Application of movement concepts	Applied at times well	Started to apply	In planning not in application	Not when teaching, in planning generally
Communication to class	Individual as well as group	Positive. Too general	General not specific	General to whole group
Group work ideas	Imaginative and focused	Imaginative	Identify problems.	Watch, listen and wait
Focus on task	Get on with it	Over plan, talk about it.	Lack urgency	Interested, not committed

DIMENSION of CONTRAST	CATEGORIES OF STUDENTS			
	Progressively Committed	**Thoughtfully Acquiescent**	**Passively Acquiescent**	**Indifferently Committed**
Attribution to grade	Reflect abilities to express	Hard marker. Not reflect teaching ability	Hard marker. Task not clear enough.	Too hard a marker. Task too vague. Normally get better marks.

POSSIBLE STAGES IN A PETE CREATIVE DANCE LESSON (not one lesson).

PRACTICAL LESSON (for university students).

1.0 Topic to study
1.1 Taught a pattern, or
1.2 Explore parts of topic in relation to task set by the teacher.
  a. Develop possibilities
  b. Display original ideas that fulfil the task
  c. Select appropriate ideas
  d. Practice part
1.3 Connect parts in logical sequence for topic.
  a. Occasionally select 2 examples from students
    i. Half group copy one the other half copy the other
  b. Teacher selects appropriate examples to stimulate ideas.
1.35 Review dance
  a. Develop understanding of whole theme
    i. Realise affect of concepts involved
1.36 Relate to stimulus
  a. To music.
  b. To story.
  c. To rhyme.
1.4 Practice the whole
  a. Sequence own ideas
    i. Perfect in relation to task
  b. Or, sequence own ideas
    i. Perfect in relation to class invented task
1.5 Group demonstates
  a. Half group demonstrate to other half.
  b. One third to two thirds.
  c. Each group to other groups.
1.6 Analyse movement in relation to Laban movement concepts
  a. Analyse as a group points on board
  b. Analyse in pairs
  c. Analyse partner whilst they are performing
1.7 Analyse teaching process
  a. By lecturer
  b. In pairs
1.8 Relate content and progression to different

ages of children.
1.9 Lecturer explain possible developments of topic
1.95 Story when used with children.
1.96 Stress time take to do with children different ages.

PRACTICAL LESSON (Observed for young children, not one lesson)

2.0 Warm-up activity
  a. Travelling pattern associated to music
  b. Continue previous lesson activity
2.1 Introduce theme
  a. Action words
  b. Action rhyme
  c. Fairy Tale
  d. Story and music
  e. Image and music.
2.15 Review previous theme
2.2 Practice part
  a. Play with ideas
  b. Explore ideas
    i. Teacher highlight original ideas
    ii. Use students to demonstrate
  c. Select appropriate ideas
2.25 Invite pupil ideas about theme
  a. Develop ideas into theme
2.3 Sequence ideas
2.4 Practice and polish ideas
2.5 Display finished product
  a. To half group
  b. To teacher

Appendix K

TEACHING DEVELOPMENT FOR STUDENT

CULTURAL CATEGORY	DIMENSION OF CONTRAST				
	PRACTICUM	**DANCE COURSE**	**SATURDAY MORNING**	**MOST UNIVERSITY COURSES**	**PAST TEACHERS PE**
PEDAGOGICAL QUALITIES and LEARNER ATTRIBUTES. **[Ideology Base]**	Appreciation of teacher. Passive observer.	Appreciation of learner and movement. Teacher to student trust. Active learner participation.	Teacher to child trust, interest and caring. Involved observer.	Impersonal. Fixed guidance. Passive learner.	Sex prejudice Guidance. Break from mental stress. Motor skill learner.
ETHOS **[Ideology Base]**	Fly on wall	Personally challenging and own responsibility	Caring, challenging and ownership of ideas.	Individualistic Mechanistic.	Recreational
BELIEFS ABOUT LEARNING **[Ideology Base]**	See and relate. Discuss observations.	Learn through doing and discussing how challenged	Learn through doing and being challenged.	Memorise, read, then apply in written form.	Learn through doing if physically skilled enough.
FOCUS ON CHILD **[Ideology Base]**	Limited	Every task	Main	None	Not much
COURSE CENTRED UPON **[Ideology Base]**	School administation teacher within.	Child and student in relation to course material.	Child	Subject	Subject
NATURE OF CHALLENGE **[Process Focus]**	Interpret observations Teacher and child relationship to learning	Understanding through doing Analyze process relate to child and teaching.	Movement appreciation. Child's own movement vocabulary to express task answer.	Recall of accepted worthwhile knowledge. Written application of knowledge in interpretative form.	To be active. Skills to participate. Health benefits from being active.

CULTURAL CATEGORY	DIMENSION OF CONTRAST				
	PRACTICUM	DANCE COURSE	SATURDAY MORNING	MOST UNIVERSITY COURSES	PAST TEACHERS PE
CHALLENGE IN ASSIGNMENTS [Process Focus]	Express what you saw. Not focused, could be made up.	Express analysis of movement of children. Interpret teacher action to develop movement ability.	Intrinsic to the course. Did to develop dances. Personal desire	Express a lot of knowledge in a confined form. Apply ideas to give what lecturer wants.	Recall of rules. Practice what learnt. Play game effectively.
TEACHING METHOD [Process Focus]	Lecturer, discuss, project work.	Full spectrum. Discovery methods prominent.	Full spectrum with emphasis on discovery	Lecture. Group work.	Command and task mainly. Some guided discovery.
CRITERIA FOR SUCCESS [Process Focus]	Express effectively observations as requested	Express analysis of child & teacher. Perform study creatively	Originality, controlled movement, effort to improve.	Scholarly expression of knowledge. recall appropriate knowledge	Athletic performer.
DUTIES OF TEACHER [External Reflection]	Role model	Explain, challenge develop appreciation. Assess fairly	Individualise. Educate physically mentally, socially & affectively.	Deliver unjustified knowledge. Assess fairly.	Teach skills. Offer opportunity to be active.
ANECDOTES [External Reflection]	Some from lecturer. Some from student observations	Many from lecturer. Reflective ones from students	Simple ideas	Very few.	None

ACTORS IMPLICIT INTERPRETATIONS

CULTURE Category	Lecturer			Student		
	Concerned	**Acceptable**	**Pleased**	**Concerned**	**Acceptable**	**Pleased**
Grade	4	5	6+	5	6	7+
Class Task	Unable	Tried	Developed Creative	Unsure	Involved	Relate to teaching
H/W Not marked	Not considered	Some ideas	Own ideas and resources	Forgot to do	Not too time consuming	Useful for teaching
Assignment written	Superficial description. Not referenced. Minimal to complete.	Some interpreta-tion. Referencing not always appropriate.	Interpret well. References appropriateC ontextual-ise. Sense of child.	Amount of work. Not specific task. Complex & challenging	Challenging but related to teaching. Equivocal but understood.	Challenging but worth effort. Aware of more in relation to children
Assignment practical	Not ask for help. Physically unable to perform. Too 'trait' in dance expression	Responded to guidance. Some good originality. Practiced well with group. Tried best.	Actively sort advice. Physically able with creative individually expressive ideas. Whole group input	Ability of partners. What required. Amount of work. How assessed?	Challenging. Given responsibility Partner simil-ar ability. Work time but given class time. 6+ grade	Responded to challenge Achieved something personally satisfying. Realised ideas expressively 7+ grade
See Lecturer	Not aware of problems	Tried then realised problems	Worked hard. Thought out perceptive questions	Not understand. Don't want to complain	Tried to do on own but need guidance to check if ideas on right track	Ideas seem right, want to check. Excited about what learning.
Teaching practice	Not plan thoroughly. Command orientated. Not discuss with peers.	Detailed planning. Tried to give child responsibil-ity.	Planned well. Com-municated to children. Individualised feedback	Not enough. More specific feedback. Need to know how to do better	Unpressured experience. See what possible. Realise not simple. Not discuss with peers	Flowed quite well. All had a go. Aware of complexity. Observe others teach.

CULTURE Category	Lecturer			Student		
	Concerned	**Acceptable**	**Pleased**	**Concerned**	**Acceptable**	**Pleased**
Saturday Morning	Observe but not see. Stay short time then go	Made aware of what possible with continued exposure	Excited by realising what they have an insight into achieving	Aware what is possible but worried if capable of achieving what realised	Worth working towards if opportunity arrives. Surprised how well children moved	Positive relationship Enjoyment through own movement. Individuality Excited by prospect.

LEARNING CONTENT OF COURSES

CULTURAL CATEGORIES	DIMENSION OF CONTRAST			
	CREATIVE DANCE COURSE	**CURRICULUM INSTRUCTION COURSES**	**CONTENT COURSES**	**PRACTICUM** Phase 1 Phase 2 & 3
PURPOSE [Aspect Focus]	Child and dance	How to teach	Knowledge base	Want to teach. Capable of teaching.
FORM OF LEARNING [Aspect Focus]	Constructionism	Constructionism & Behaviourism	Behaviourism	Training. Apprenticeship.
NATURE [Aspect Focus]	Fun friendly	Mechanistic	School like, subject centred.	Not welcoming. Stressful.
RELATIONSHIP TO CHILDREN [Aspect Focus]	Personal	Object	Not applicable	Awareness
COURSE ASSIGNMENTS [Aspect Focus]	Challenge application	Expression of knowledge	Recall appropriate knowledge	Observe what wanted. Survive with cooperating teachers support.
NOTES [Common Practice]	Rough. Time to re-write	Detailed from class	Loads	Observation Lesson plans
LECTURER RELATIONSHIP [Common Practice]	Approachable	Informative	Instruct	Advisor
TEACHING [Common Practice]	Dynamic	Ideas & discuss	Didactic and task	Guidance
CLASS TASKS [Common Practice]	Interesting Involved	Note and discuss	Note taking	Task
SEEING LECTURER [Common Practice]	Accessible	Accessible	Difficult	When available

CULTURAL CATEGORIES	DIMENSION OF CONTRAST			
	CREATIVE DANCE COURSE	**CURRICULUM INSTRUCTION COURSES**	**CONTENT COURSES**	**PRACTICUM** Phase 1 Phase 2 & 3
QUESTIONING [Common Practice]	Dissonance created encouraged to solve	Discussion and reflection	Discourage, unquestioning approach	If not threatening to cooperating teacher
DISCUSSION WITH PEERS [Reflective Feature]	Some, but difficult.	Some, time to get to know	None	If same school
MEANING OF GRADE [Reflective Feature]	Express understanding	Knowledge of how to teach	How well recalled knowledge	Able to perceive how to teach Able to teach.
ANECDOTES [Reflective Feature]	Big picture	Appreciation of what to come	None	Share experiences
RELATIONSHIP TO OTHER COURSES [Reflective Feature]	Focused more to teaching and child. No direct connection.	Method for knowledge delivery. No obvious relationship	None. Isolated to course content.	Observe what learnt. Test what learnt.
BACKGROUND EXPERIENCES [Reflective Feature]	Nothing similar	Identify past teachers	Same process as school	Remember student teachers suffering.

Part A:

TASK AND EGO ORIENTATION IN SPORT QUESTIONNAIRE
(developed by Joan Duda and John Nicholls)

Directions: Please read each of the statements listed below and indicate how much you personally agree with each statement by circling the appropriate response.

When do you feel most successful in sport. In other words, when do you feel a sport activity has gone really well for you?

KEY SD= Strongly Disagree D=Degree N=Neutral SA= Strongly Agree A= Agree

I feel most successful in sport when...

1)	I'm the only one who can do the play or skill	SD	D	N	A	SA
2)	I learn a new skill and it makes me want to practice more.	SD	D	N	A	SA
3)	I can do better than my friends.	SD	D	N	A	SA
4)	The others can't do as well as me.	SD	D	N	A	SA
5)	I learn something that is fun to do.	SD	D	N	A	SA
6)	Others mess-up and I don't.	SD	D	N	A	SA
7)	I learn a new skill by trying hard.	SD	D	N	A	SA
8)	I work really hard.	SD	D	N	A	SA
9)	I score the most points/goals/hits etc.	SD	D	N	A	SA
10)	Something I learn makes me want to go and practice more.	SD	D	N	A	SA
11)	I'm the best.	SD	D	N	A	SA
12)	A skill I learn really feels right.	SD	D	N	A	SA
13)	I do my very best.	SD	D	N	A	SA